

VISIT...

LANZAROTE
Caliente.COM



RALPHE ARMSTRONG FUNKY FIDDLE FUSION WITH JEAN-LUC PONTY

bassplayer.com

dig deeper

bassplayer®

EARTH, WIND, & FIRE

**VERDINE
WHITE**

THE SHINING STAR
BURNS BRIGHT

plus

BOOGIE DOWN WITH HEAPS
OF FRESH **EWF** FUNK!

**JASON
NEWSTED**
OLD-SCHOOL HEAVY

JOHN McVIE
STYLE STUDY

ACTIVE/PASSIVE
BASS MODS

gear
BLAST CULT
GLOCKENKLANG
JULE AMPS & MORE!

NewBay
Media

NOVEMBER 2013

A NEWBAY MEDIA PUBLICATION

BOOMERS



P-NUT



311.com



COATED BASS BOOMERS
BY GHS STRINGS
THE STRING EXPERTS



ghsstrings.com
800.388.4447



FLIP YOUR TOP ALL OVER AGAIN

The original Ampeg B-15 Portaflex is the most sought-after and widely recorded bass amp in history. The flip-top cabs and double-baffle design have been revolutionary since the early '60s and they're still badass today. With the Heritage B-15N, you can have this classic design in a superbly authentic reissue. Need some more power? Explore a modern take on the Ampeg classic with the new Portaflex Series. Choose from three different high-wattage lightweight heads, two different flip-top cabs or the versatile ported extension cabs. Mix-and-match to create the ultimate Ampeg Portaflex. Genuine Ampeg tone in your own custom configuration.



THE ROUND SOUND
ampeg.com

Copyright © 2013 LOUD Technologies Inc. All Rights Reserved.



4

The logo for JamPlay, with "jam" in white lowercase letters on a red rectangular background and "play" in white lowercase letters on a dark grey rectangular background. The logo is flanked by stylized musical staves.

TAKE BASS LESSONS FROM THE PROS!

ONLINE VIDEO LESSONS, LIBRARIES, TOOLS, INTERACTIVE GAMES & MORE!

JamPlay.com, the leader in online, video guitar lessons, is now expanding its learning platform to bass guitar. Throughout the past year, we have been filming educational content from renowned artists from across the globe. And without delay, these lessons are now streaming online for your benefit.

GET 50% OFF NOW!

Visit: bass.jamplay.com

COUPON CODE: BPHALF15

LIMITED TIME OFFER ONLY. ACT NOW FOR SAVINGS!



FEATURING LESSONS FROM THESE POPULAR ARTISTS:

Lessons now streaming online at bass.jamplay.com!



BILLY SHEEHAN
Mr. Big | Steve Vai | Talas



DAVE ELLEFSON
Megadeth



FREEBO
Bonnie Raitt | Neil Young



BRYAN BELLER
Dethklok | The Aristocrats



EVAN BREWER
The Faceless

JAMPLAY.COM AT A GLANCE:

- ✓ HD quality video lessons streaming online.
- ✓ Learn songs, advanced techniques and more.
- ✓ Comprehensive tools and progress reports.
- ✓ Live chat with other members, 24/7
- ✓ Interactive games, learning tools and libraries
- ✓ Active community, live chat, and message boards.

Visit bass.jamplay.com

Inc.
5000

THE LEADER IN ONLINE GUITAR LESSONS EXPANDS TO BASS!

JamPlay.com is a leading provider of online-based, video guitar lessons. With over 1,000 hours of lessons from 50+ teachers, we are the most active publisher of lessons on the planet. Oh and we made the list of the fastest growing private companies in America this year. That doesn't suck.

ERNE BALL®
MUSIC MAN®

2013 marks the return of one of Music Man's most famous instruments, the Classic Sabre bass! Music Man's first dual humbucking bass is back featuring updated electronics, classic mini humbuckers, mute pads and more. Come relive the magic!

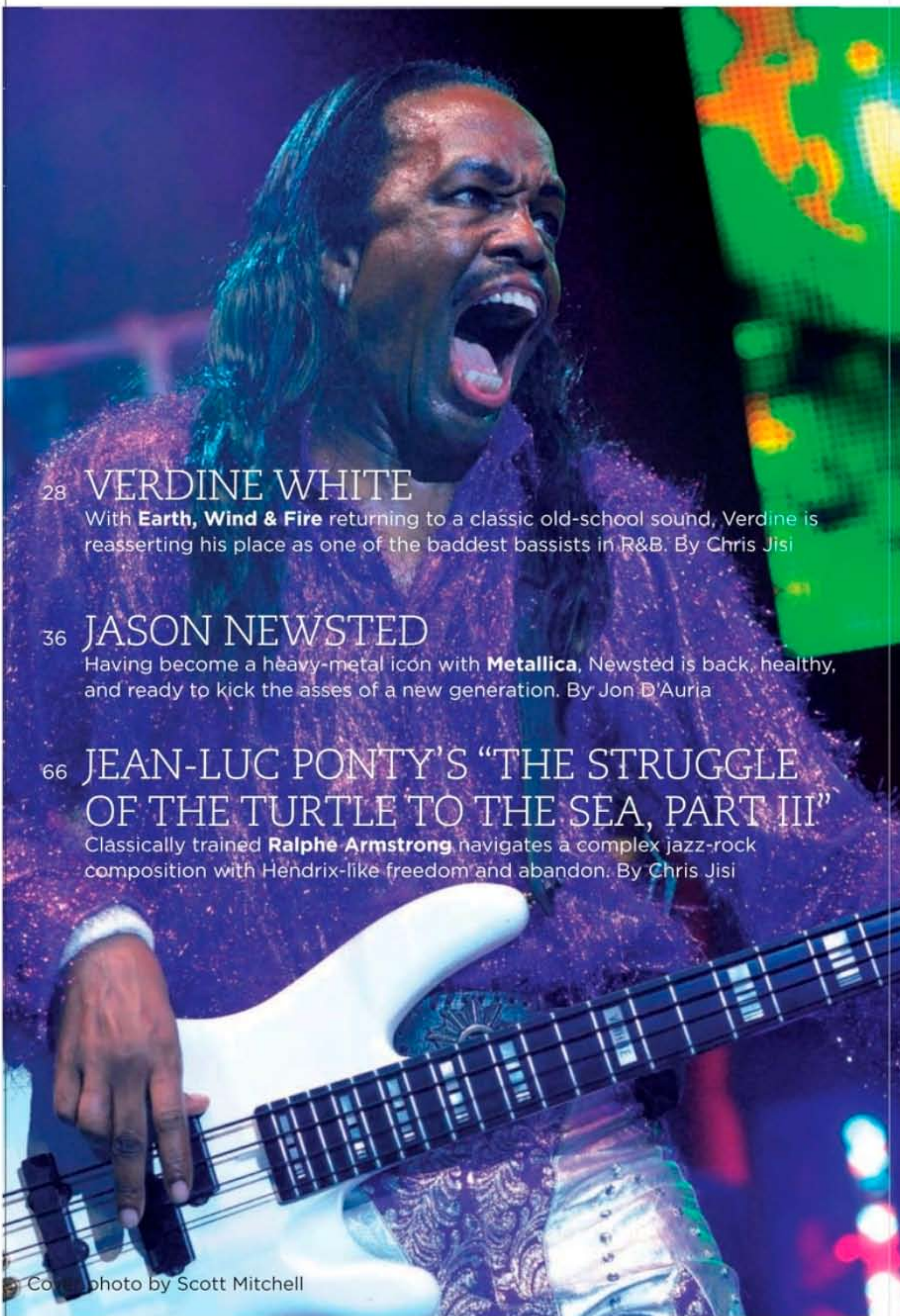
CLASSIC
SABRE
RETRO REINVENTED.



CONTENTS

NOVEMBER 2013 | VOLUME 24, NUMBER 11 | BASSPLAYER.COM

D B S T W



28 VERDINE WHITE

With **Earth, Wind & Fire** returning to a classic old-school sound, Verdine is reasserting his place as one of the baddest bassists in R&B. By Chris Jisi

36 JASON NEWSTED

Having become a heavy-metal icon with **Metallica**, Newsted is back, healthy, and ready to kick the asses of a new generation. By Jon D'Auria

66 JEAN-LUC PONTY'S "THE STRUGGLE OF THE TURTLE TO THE SEA, PART III"

Classically trained **Ralphie Armstrong** navigates a complex jazz-rock composition with Hendrix-like freedom and abandon. By Chris Jisi

Cover photo by Scott Mitchell

DEPARTMENTS

- 10 **COMMUNITY**
The Real World, Dig My Rig!, Buzz
- 14 **EXPO**
Nik West's new Dimension
- 26 **NEW GEAR**
Products from Ampeg, TC Electronic, Pedulla & more
- 56 **TECH BENCH**
Installing a preamp
- 82 **OUTTAKES**
A picture is worth a thousand.

BASS NOTES

- 16 **OUTSIDE LANDS**
Fog City Funk!
- 18 **EPIPHONE ANNIVERSARY**
Rockin' at 140.
- 20 **JAMAREO ARTIS**
Rovin' with Bruno Mars
- 24 **BP RECOMMENDS**

SOUNDRoom

- 44 **BLAST CULT** Thirty2 4-string
- 46 **JULE AMPS** Monique preamp



- 52 **GLOCKENKLANG**
Blue Soul head

WOODSHED

- 60 **BLUES YOU CAN USE**
John McVie—before Fleetwood Mac
- 62 **JAZZ CONCEPTS**
Working out with Janek Gwizdala

BASS PLAYER (ISSN 1050-785X) is published monthly with an extra issue in November by NewBay Media LLC, 1111 Bayhill Drive, Suite 125, San Bruno, CA 94066. Periodicals Postage Paid at San Bruno, CA and at additional mailing offices. Canadian GST No. R13288078, Customer No. 2116057, Agreement No. 40011901. POSTMASTER: Send address changes to Bass Player, Box 469069, Escondido, CA 92046.

LWA 1000

PURE POWER



10000 WATTS

1000 WATTS 4 OHM 500 WATTS 8 OHM
WEIGHT 5.95 LBS SIZE 10.6 X 3.86 X 5.75



CLASS A LOW NOISE PREAMP / CLASS D POWER AMPLIFIER
 2 INPUTS FOR ACTIVE OR PASSIVE BASSES
 INDEPENDENT GAIN CONTROL WITH A SEPARATE MASTER VOLUME
 INDIVIDUAL 4-BAND EQ WITH +/- 12DB OVER EACH BAND -
 BASS 60HZ LOW MID 800 HZ HIGH MID 2.5 KHZ TREBLE 10 KHZ
 INDIVIDUAL ADJUSTABLE COMPRESSOR WITH BYPASS FUNCTION
 MUTE SWITCH FOR EACH CHANNEL, SELECTABLE FROM EXTERNAL FOOTSWITCH
 LINE LEVEL OUTPUT
 DI OUT (BALANCED, XLR) WITH GROUND LIFT SWITCH
 FX LOOP
 LOCKABLE COAXIAL/QUARTER INCH TS COMBO SPEAKER CONNECTOR
 HEADPHONE OUT (STEREO) WITH INTEGRATED HEADPHONE AMPLIFIER
 AUX STEREO-INPUT, MINI JACK FOR CONNECTING MP3 PLAYER, CD PLAYER ETC.
 BLACK OR SILVER FACE: BLACK HOUSING WITH BUBINGA SIDES



DIN 14001
DIN 18001



ISO 50001



ClimatePartner
climate neutral

Instrument | ID: 11117-1212-1002

WARWICK AMPLIFICATION

THE FIRST CARBON-NEUTRAL COMPANY IN THE MUSIC INDUSTRY - FAMILY OWNED - SOLAR POWERED - SUSTAINABLY MANUFACTURED IN A GREEN ENVIRONMENT
 WWW.WARWICKBASS.COM - WWW.USMUSICCORP.COM - WWW.FACEBOOK.COM / WARWICKFRAMUS

ARTISTRY. TECHNOLOGY. ENTREPRENEURSHIP.

Students at McNally Smith College of Music explore a broad curriculum and pursue a well-rounded education in all areas of the music industry, including production, audio engineering, composition, songwriting, business and performance.

Accredited by the National Association of Schools of Music, McNally Smith is a contemporary music college that offers a variety of degrees and programs for study, including a Master of Music degree, Bachelor degrees, Associate degrees, and Diploma programs.

— Visit mcnallysmith.edu to learn more.



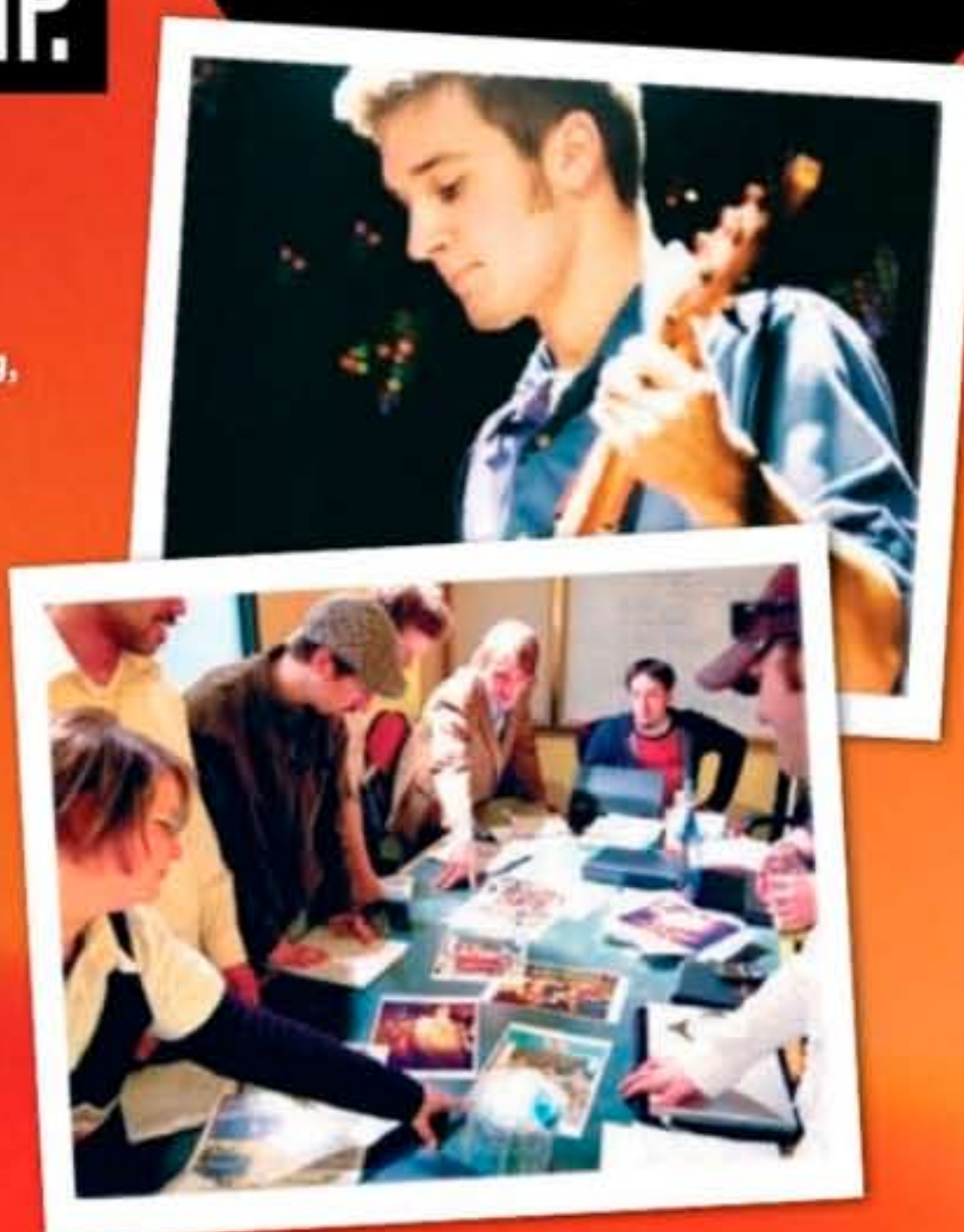
Connect with us on Twitter, Facebook, Flickr, YouTube & McNally Smith Blogs.

→ visit mcnallysmith.edu

19 Exchange Street East
Saint Paul, Minnesota 55101

p: 651.291.0177
info@mcnallysmith.edu

M
mcnallysmith
COLLEGE of MUSIC



bassplayer

www.bassplayer.com
Vol. 24, No. 11, November 2013

Editorial Director Michael Molenda, mmolenda@nbmedia.com
Editor Brian Fox, bfox@nbmedia.com
Consulting Editor Karl Coryat
Senior Contributing Editors E. E. Bradman, Chris Jisi
Contributing Editor Ed Friedland
Staff Writer Jimmy Leslie

Art Director Paul Haggard
Production Manager Amy Santana

Publisher Joe Perry
jperry@nbmedia.com, (212) 378-0464
Advertising Director Northwest, Midwest, Canada & New Business Development Greg Sutton
gsutton@nbmedia.com, (925) 425-9967
Advertising Director East Coast & Europe Jeff Donnenwerth
jdonnenwerth@nbmedia.com, (770) 643-1425
Advertising Director Southwest Mari Deetz
mdeetz@nbmedia.com, (650) 238-0344
Specialty Sales Advertising Michelle Eigen
meigen@nbmedia.com, (650) 238-0325

THE NEWBAY MUSIC GROUP

VICE PRESIDENT, PUBLISHING DIRECTOR: Bill Amstutz
GROUP PUBLISHER: Bob Ziltz
EDITORIAL DIRECTOR: Brad Tolinski
SENIOR FINANCIAL ANALYST: Bob Jenkins
PRODUCTION DEPARTMENT MANAGER: Beatrice Kim
MARKETING AND EVENTS: Emily O'Neill
MOTION GRAPHICS DESIGNER: Tim Tsuruda
IT TECH: Bill Brooks
CONSUMER MARKETING DIRECTOR: Crystal Hudson
CONSUMER MARKETING COORDINATOR: Dominique Rennell
FULFILLMENT COORDINATOR: Ulises Cabrera
OFFICES SERVICES COORDINATOR: Mara Hampson

ADVISORY BOARD

Kenny Aaronson, Jeff Andrews, Steve Bailey, Victor Bailey, Jeff Berlin, Brian Bromberg, Jack Bruce, Ron Carter, Phil Chen, Stanley Clarke, Art Davis, Nathan East, Mark Egan, Andy Gonzalez, Barry Green, Charlie Haden, Stuart Hamm, David Hungate, Anthony Jackson, Darryl Jones, Dave LaRue, Will Lee, Michael Manning, Christian McBride, Marcus Miller, Pino Palladino, John Patitucci, Josh Paul, Dave Pomeroy, Chuck Rainey, Rufus Reid, Steve Rodby, Billy Sheehan, Lee Sklar, Steve Swallow, Gerald Veasley, Rob Wasserman, Verdine White, Gary Willis, Doug Wimbish, Victor Wooten

Please direct all advertising and editorial inquiries to:
BASS PLAYER, 1111 Bayhill Drive, Suite 125, San Bruno, CA 94066
(650) 238-0260; FAX (650) 238-0261; bassplayer@nbmedia.com

Subscription orders, inquiries, address changes, and Back Issues:
BASS PLAYER, P.O. Box 469069, Escondido, CA 92046-9069. For quick-est service, telephone: 800-234-1831 or (760) 291-1537. bassplayer@pcspublink.com

List rental: (914) 925-2449, danny.grubert@lakegroupmedia.com

For custom reprints & e-prints please contact our reprint coordinator at Wright's Media: (877) 652-5295 or newbay@wrightsmedia.com

NEWBAY MEDIA CORPORATE

President & CEO Steve Palm
Chief Financial Officer Paul Mastronardi
Controller Jack Liedke
Vice President, Digital Strategy & Operations Robert Ames
Vice President, Audience Development Denise Robbins
Vice President, Content & Marketing Anthony Savona
IT Director Anthony Verbanic
Vice President Human Resources Ray Vollmer

BASS PLAYER is a registered trademark of NewBay Media LLC. All material published in BASS PLAYER is copyrighted © 2013 by NewBay Media LLC. All rights reserved. Reproduction of material appearing in BASS PLAYER is prohibited without written permission. Publisher assumes no responsibility for return of unsolicited manuscripts, photos, or artwork. All product information is subject to change; publisher assumes no responsibility for such changes. All listed model numbers and product names are manufacturers' registered trademarks. Published in the U.S.A.

Follow BASS PLAYER online at:



BETTER STILL.



Flex Cab
Flex Pre

Introducing Flex, the next in a long series of leaps ahead of the sonic curve for Acoustic Image.

Flex is a superbly quiet and full-featured pre-amp. It's also the world's most compact tri-amped powered cab.

Alone, Flex Pre and Flex Cab each beat anything else available at reproducing your sound faithfully.

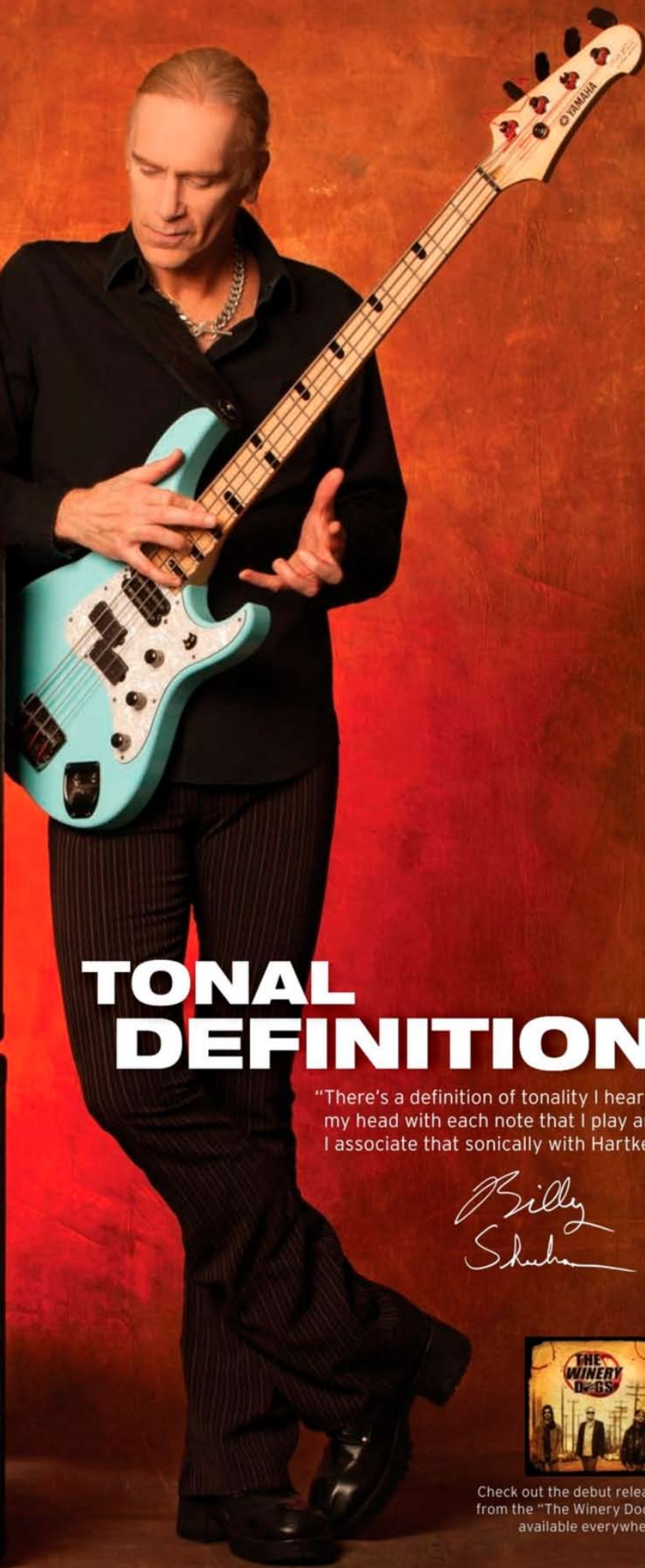
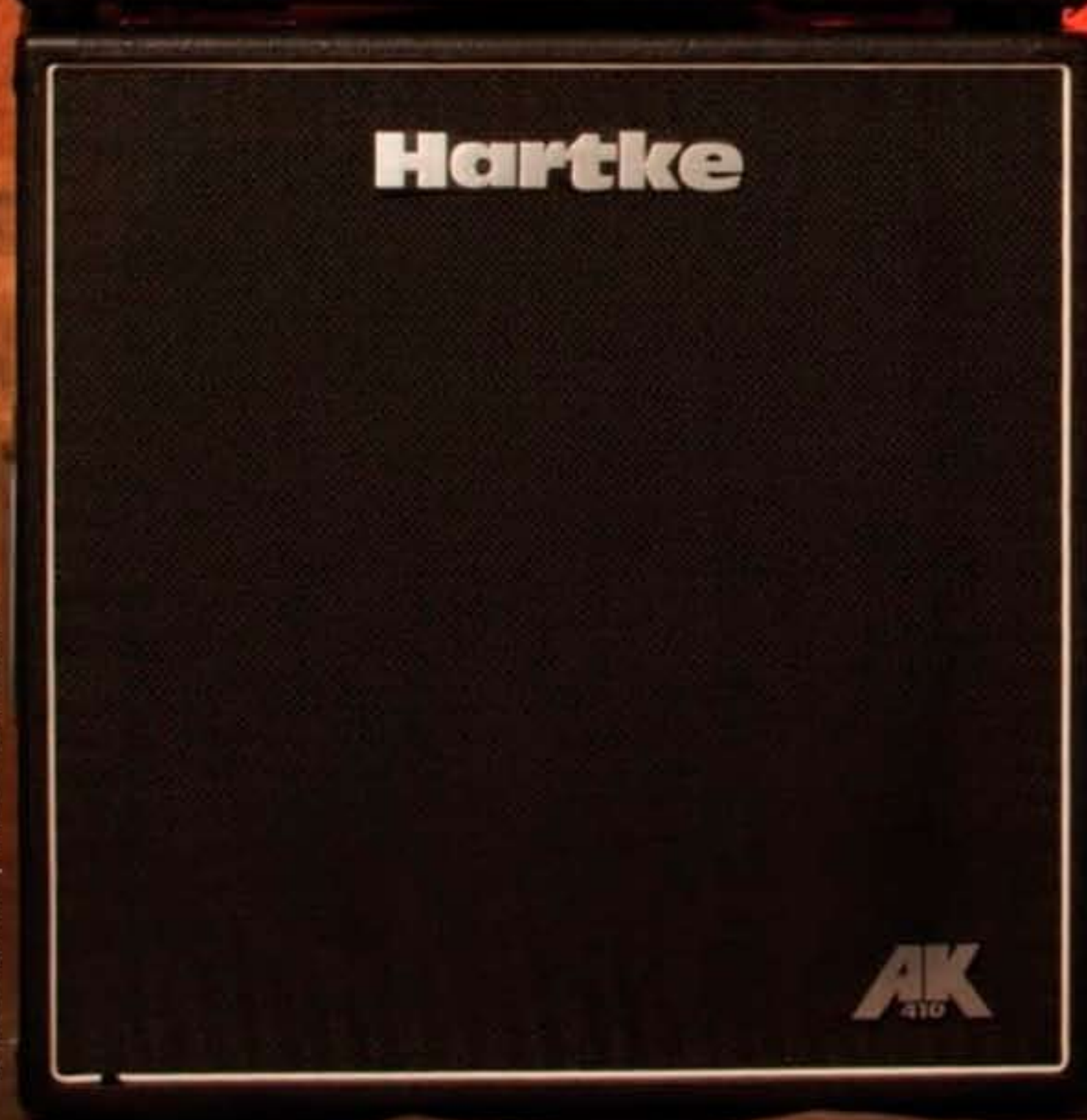
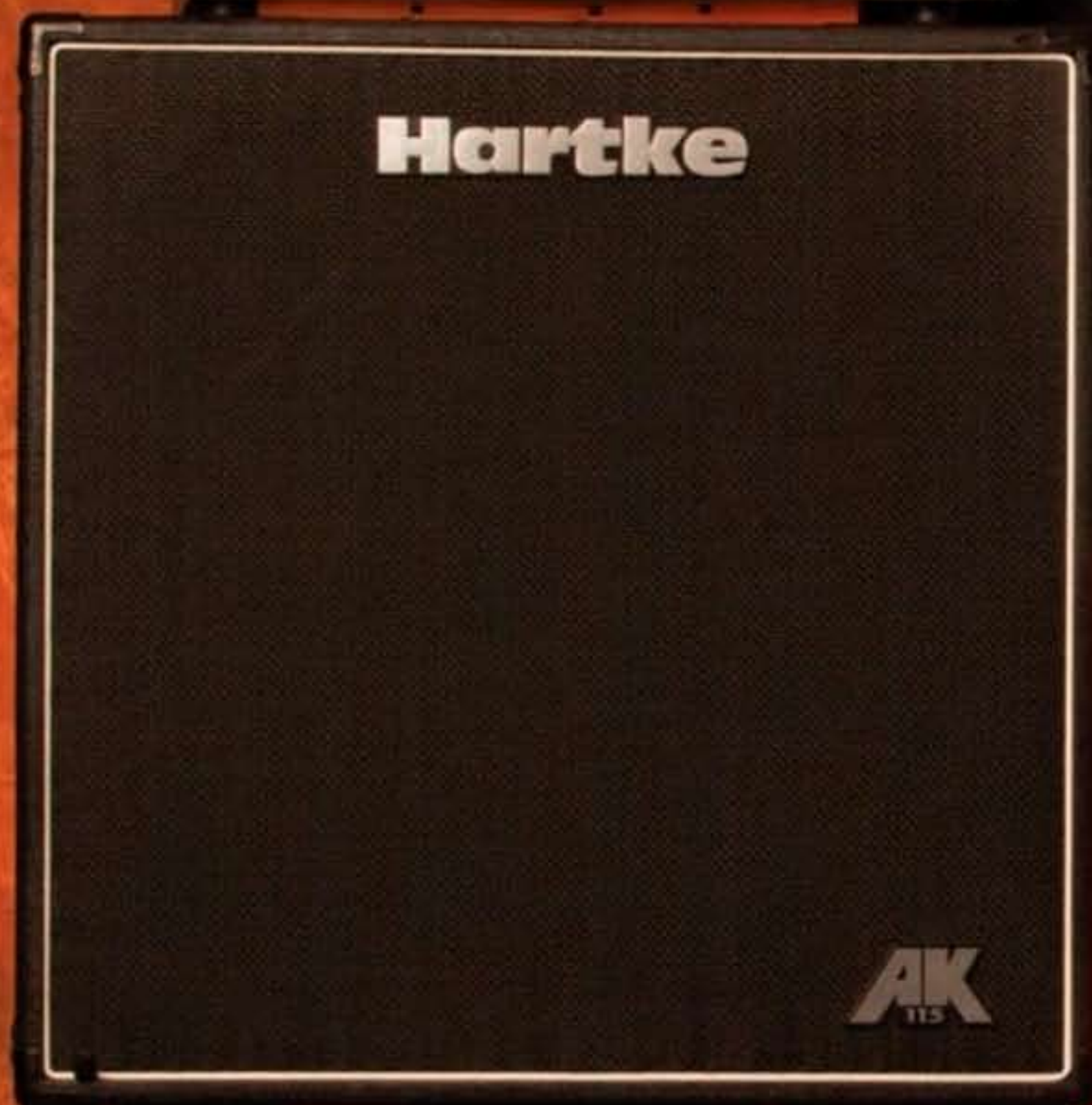
Together, linked by an ethernet cable, they're better still.

Let your brain absorb the musical advantages of Flex at acousticimg.com. Then involve your soul with an audition at an AI dealer near you.

Acoustic Image
Uniquely musical.

Find a dealer at acousticimg.com

Acoustic Image products are protected by the industry's best warranty.



TONAL DEFINITION

"There's a definition of tonality I hear in my head with each note that I play and I associate that sonically with Hartke."

Billy Sheehan



Check out the debut release from the "The Winery Dogs" available everywhere.

C COMMUNITY

LOWDOWN



BRIAN FOX

The Nerves

OKAY, I'M A LITTLE FREAKED OUT.

As you've no doubt read here and elsewhere, Bass Player LIVE!—the weekend of clinics, concerts, and exhibits that's *the* bass hang of the year—is returning to Los Angeles, November 9-10. Geezer Butler, Lee Rocker, Tal Wilkenfeld, and a host of amazing talent will be there, and there's no shortage of details that need to be worked out.

But that's not what has me worried. Nor are the 20 hours of international flight I begin in 48 hours, or the fact that I don't speak a lick of either German or Czech, the *lingua francas* in the particular patch of Europe to which I'm headed. All the people I'll see on this trip to Warwick's Bass Camp—Victor Wooten, John Patitucci, Stuart Hamm, Jonas Hellborg, Steve Bailey, Alphonso Johnson, Leland Sklar, John B. Williams, Andy Irvine, and Victor Brandt—I've met before. They're delightful, and in no way terrifying. It's what they'll have me do that has me in fits: they'll have me play bass.

I've been a bass player for more than 25 years, and I've taught private lessons for the past five. Put me onstage, and I'll rock it. Roll tape, and I'll get it. But put me under the microscope in a master class, and I just might lose it. From experience, I know full well that the vibe at the Bass Camp is easy-going, supportive, and familial; I attended last year, albeit in a detached, journalistic capacity. This year I'm a participant-observer (mostly the former), and it has me acutely aware that my limited abilities will soon be on display.

I'm laying it on a bit thick, but this is no feigned modesty. Who knows—maybe my severe self-flagellation is a bigger challenge to my development as a player than any technical shortcomings. I suppose it's about time I found out. Now if you'll excuse me, I've got dishes to wash, bags to pack, and chops to sharpen. See you on the other side.

*Bp Zp!!!
O—"*

THE BUZZ

Chops Chaps

ERNIE BALL MUSIC MAN HONCHO STERLING BALL

(left) and Dream Theater guitarist **John Petrucci** trade licks at Sweetwater's Performance Theater in Fort Wayne, Indiana, August 26, 2013. The two were on site to mark Music Man's addition to the Sweetwater catalog.





HERE IS MY PRIZED VINTAGE RIG: A 1974 RICK-ENBACKER 4001 bass and a 200-watt, solid-state Sunn Concert head, with a matching 1x18 cabinet from the early/mid '70s.

I acquired the Sunn in 1985 when I needed a decent-size amp for a regional touring hard rock/metal band. The simple EQ setup is classic—it has only volume, bass, mid and treble knobs, as well as a Brite switch I never use. Thanks to its size and weight, the Sunn doesn't get out much these days, but I have no plans to sell it. This rig packs plenty of punch and presence. The 18" speaker complements the surgically clean amp, and though rated conservatively at 200 watts, it still has as much headroom as a cathedral ceiling.

I bought the Rick in the early '90s, before the price of these beauties went through the roof. Whoever had this bass before me really played it hard, so a few years ago, I had well-known fret master Richard Stanley re-fret it. He did a superb job with no impact whatsoever to the neck binding, and the new finish on the fretboard is quite spectacular. It was well worth the money—the bass is a real dream to play. I love the feel of these fast, slim Rick necks, and the tone is tight and punchy, with gobs of growl. This rig is the perfect storm of Thunder and Lightning. —STEVE BRUNELLES

Got a rig you think we'd dig? Send a photo and description to dig-myrig@gmail.com.



This Month In Bass: November

- 1ST** Bassist Baroy Scott and the rest of the Famous Flames, fronted by 21-year-old singer James Brown, cut their first demo of "Please, Please, Please," **1955**.
- 2ND** "You Haven't Done Nothin'," with Reggie McBride on bass and the Jackson 5 on backing vocals, is Stevie Wonder's fourth No. 1, **1974**.
- 6TH** Aerosmith, with 18-year-old Tom Hamilton on bass, does their first gig, **1970**.
- 7TH** John Seigler's note-perfect bass line on Hall & Oates' "Private Eyes" helps push it to No. 1, **1981**.
- 8TH** Arthur Barrow's faux fretless magic sends Berlin's "Take My Breath Away" soaring, **1986**.
- 11TH** Allman Brothers bassist Berry Oakley, 24, dies after his motorcycle hits a bus, **1972**.
- 14TH** "Every Little Thing She Does Is Magic," buoyed by Sting's joyful groove, is top of the pops in the U.K., **1981**.
- 17TH** Jethro Tull bassist John Glascock, 28, dies from congenital heart defect, **1979**.
- 19TH** Boosted by another great James Jamerson bass line, the Supremes rule the U.K. charts with "Baby Love," **1964**.
- 21ST** John Deacon's most famous bass line pushes Queen and David Bowie's "Under Pressure" to No. 1, **1981**.
- 22ND** K.C. and the Sunshine Band co-founder Richard Finch grooves "That's the Way I Like It" to the top spot, **1975**.
- 25TH** Rick Danko and the rest of the Band played their star-studded "Last Waltz" at San Francisco's Winterland Ballroom, **1976**. The cream of British pop gathers to record Bob Geldoff's "Do They Know It's Christmas," with bass by Duran Duran's John Taylor, **1984**.
- 26TH** Jack Bruce and Cream play their farewell concert, at London's Royal Albert Hall, **1968**. Arthur "Killer" Kane and the New York Dolls play their first U.K. show, **1973**. The Sex Pistols and Sid Vicious release "Anarchy in the U.K.," **1976**.
- 27TH** Pat Senatore's groovy bass lines help take Herb Alpert and the Tijuana Brass's *Whipped Cream & Other Delights* to No. 1, **1965**.
- 28TH** Jamerson's masterful line on the Supremes' "Love Child" kicks the Beatles' "Hey Jude" off the top of the charts, **1968**.
- 30TH** Sly & the Family Stone's "Family Affair," featuring bass by Sly himself, is at No. 1 on the U.S. singles chart, **1971**. Michael Jackson releases *Thriller*, featuring stellar bass work by **Louis Johnson**, Greg Phillinganes, and Steve Lukather on "Beat It," **1982**.



THE REAL WORLD

FunkyLB

Home base Philadelphia, PA

Occupation Academic information scientist and weekend warrior

Gigs The Rosemary Fiki Band, HoneyBrowne Collective

Basses Lakland Skyline 44-01, Schechter Diamond P Custom, Ibanez RD500 with three-year-old EB flats, Peavey BXP 4 Grind

Rig Gallien-Krueger MB500 head, Gallien-Krueger MBE 2x10 cab; TC Electronic RH750 head, TC Electronic BC410 4x10

Effects MXR Bass Envelope filter, Electro-Harmonix Memory Boy, Dunlop Cry Baby 105Q bass Wah, DigiTech Bass Chorus Deluxe; MXR El Grande Bass Fuzz, Zoom B3 multi-effects pedal

Strings, etc. Rotosound Swing Bass 66, Ernie Ball Flats

Heroes & Inspiration Hometown hero Rodney "Rah" Miller, Stevie Wonder's left hand, Prince, Meshell Ndegeocello, Pino Palladino, Nathan East, Marc Broussard/Raphael Saadiq bassist Calvin Turner, and Carol Kaye.

Contact honeybrowne215@gmail.com

How did you come to play bass?

I started out as a singing-songwriting keyboardist who later added playing guitar to my arsenal. I eventually got tired of playing only keyboard bass on demos of my original songs and thought, "If I can play guitar, I can play bass." Well, we bass players know how naive a notion that is. I started with super-rudimentary, root-five bass lines on my songs and slowly stumbled into the greatest love affair of my life—the one I continue to have with electric bass.

What's a lesson you've learned along the way?

Bass is that essential glue between a song's fundamental pulse and the melodic/harmonic magic that happens up top. Always be a solid, seamless, and unobtrusive link between the two.

What are your musical goals?

To finish my EP of original songs and to get HoneyBrowne Collective, my singing/songwriting/instrument-killing group of women musicians, firmly ensconced in people's musical imaginations.



Want to introduce yourself? Find submission guidelines at bassplayer.com/realworld. Get selected for The Real World and receive a set of D'Addario EXL170 bass strings and a T-shirt. All those who submit will receive D'Addario's FretBuzz newsletter.



The Realist

LifeLine

Piezo Transducer for Bass

It delivers a larger and fuller tone, with a wider frequency response than any other pickup I have heard.

-John Patitucci

The Realist LifeLine is the newest pick-up from designers David Gage and Ned Steinberger. Whether used at low or high volumes, it provides the breadth of sound you need and the attack you crave.



RealistAcoustic.com



*Easily and
Confidently*
**BUY YOUR
DREAM
BASS**
Only at Sweetwater!

GUITAR GALLERY

Find and Order Your Dream Bass or Guitar 24/7!

GUITAR GALLERY SHOWS YOUR ACTUAL BASS OR GUITAR

Sweetwater's new and improved online **Guitar Gallery** lets you check out our world-class inventory of basses and guitars in beautiful multiple-photo detail. Then, you can then pick the exact bass or guitar you want by serial number! Visit Sweetwater.com/guitargallery.

55-POINT EVALUATION PROVIDES MAXIMUM PLAYABILITY

Nearly every bass and guitar that we stock receives a detailed **55-point Evaluation** before it's shipped. We make sure it looks and sounds great — and plays as well as it possibly can — right out of the box! Visit Sweetwater.com/55-point for more details.

**HUNDREDS
OF BASSES
TO SEE
AND BUY!**



FREE SHIPPING

On most orders, with no minimum purchase!

2-YEAR WARRANTY**

Free Total Confidence Coverage™

FREE PRO ADVICE

We're here to help! Call today!

Sweetwater®

Music Instruments & Pro Audio

(800) 222-4700
Sweetwater.com

24 MONTHS

SPECIAL FINANCING AVAILABLE

ON SELECT BRANDS, USING YOUR SWEETWATER MUSICIAN'S ALL ACCESS PLATINUM CARD, THROUGH OCTOBER 31, 2013*

*Subject to credit approval. Minimum monthly payments required. Call your Sweetwater Sales Engineer for details or visit Sweetwater.com/financing.

**Please note: Apple products are excluded from this warranty, and other restrictions may apply. Please visit Sweetwater.com/warranty for complete details.



EXPO



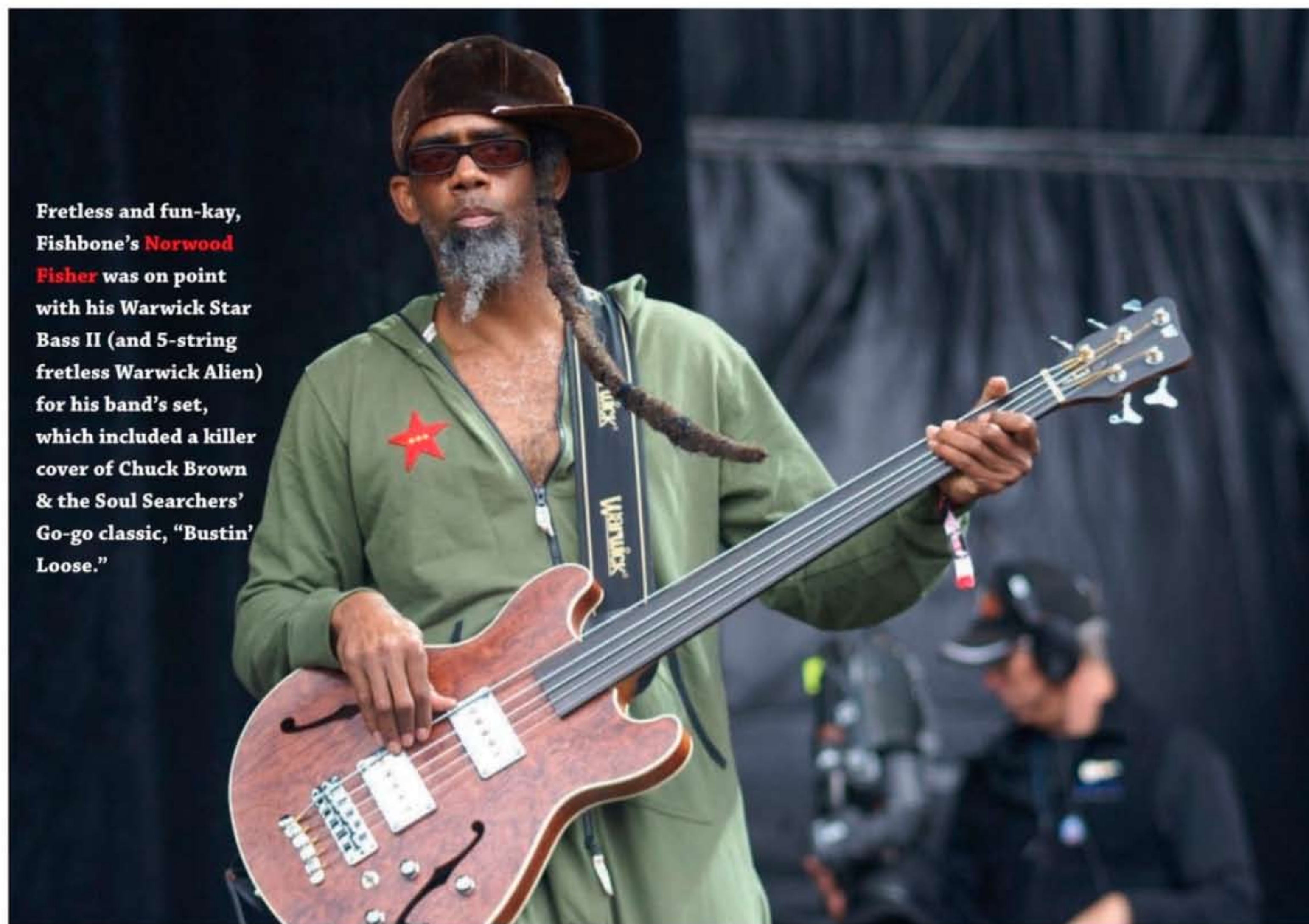
Go West!

Nik West puts a new Fender Dimension Bass through the paces at the Fender Artist Showroom in Burbank, California. Look for a full report and review of the Dimension Bass in next month's issue.





BASSNOTES

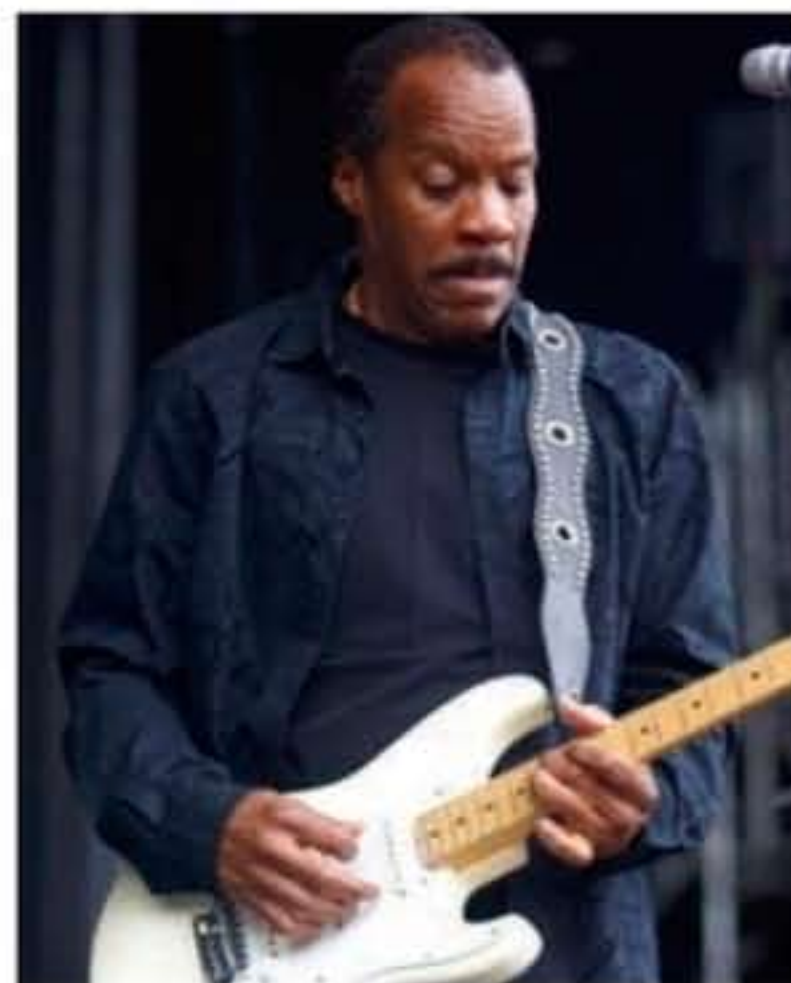


Fretless and fun-kay, Fishbone's **Norwood Fisher** was on point with his Warwick Star Bass II (and 5-string fretless Warwick Alien) for his band's set, which included a killer cover of Chuck Brown & the Soul Searchers' Go-go classic, "Bustin' Loose."

Inside Outside Lands

STORY & PHOTOS BY BRIAN FOX

ONCE REGARDED AS A SANDY WASTELAND AND A WORTHLESS STRETCH OF REAL ESTATE, San Francisco's Outside Lands—much of it now preserved in the city's Golden Gate Park—proved itself to be musically fertile ground in the 1960s, when its grassy patches absorbed the vibrations of Phil Lesh and the Grateful Dead, Jack Casady and Jefferson Airplane, Peter Albin and Big Brother & the Holding Company, and David Freiberg and Quicksilver Messenger Service. Fifty years on, the land's low-end legacy is reinforced annually with an influx of talent—old and new—for the Outside Lands festival. Here's a glimpse of this year's action in Fog City. **BP**



On bass, vocals, and guitar [*gasp!*], Dumpstaphunk's **Tony Hall** does it all.

'Phunk fingers! **Nick Daniels** digs into his Tobias 5-string to kick off Dumpstaphunk's set.





After a last-minute cancelation by D'Angelo, Nile Rodgers and Chic stepped in, turned up, and threw down a slammn' set of disco-funk with **Jerry Barnes** slinging an Atelier Z Guitar Works 4-string.



One dapper dude, **Kevin Smith** exemplified taste and style on his custom Blast Cult One4Five with Willie Nelson & the Family Band.

On his custom Modulus, **Flea** and the Red Hot Chili Peppers kept the crowd toasty with a heated set of RHCP hits.



B



1960 Rivoli

Epiphone At 140

FOUNDED IN THE 1870S BY ANASTASIOS NIKOLAOS

Stathopoulos, Epiphone Guitars marks 140 years of instrument making this year. Though founded as a mandolin and banjo manufacturer, Epiphone nonetheless has a rich history in bass building, from its debut of upright basses in 1941 to its current roster of electric and acoustic bass guitars. By the time it was acquired by Gibson in 1957, Epiphone had built a strong reputation for upright basses, but with the growing popularity of semi-hollow and solidbody electric basses, Epiphone switched gears.

Designed by Gibson and manufactured in Epiphone's factory in Kalamazoo, Michigan, from 1959 to 1970, the Epiphone Rivoli remains among the most beloved semi-hollow basses, after an early adoption from such players as Chas Chandler of the Animals and Jimmy Page with the Yardbirds. The Newport and Embassy Deluxe are two solidbody bass designs from the Kalamazoo era, the latter being the bass of choice for Mike "Doc" Holiday of Paul Revere & the Raiders.

Following a shift in emphasis from domestic to import models in the '70s, Epiphone moved production first to Japan's Matsumoku plant, and then to facilities in Korea. The company had limited success with such bass designs as the 5120, 1820, and Genesis, but it bounced back in a big way in the 1980s and '90s with nods to the iconic Gibson EB bass designs. In 1997, Epiphone unveiled the Jack Casady Bass, the first in a series of signature-model basses that would include the Vinnie Hornsby Les Paul Standard Bass, the Allen Woody Rumblekat, and the Nikki Sixx Blackbird.

Looking to dig deeper into the story behind a juggernaut of guitar and bass manufacturing? Check out *The Epiphone Guitar Book* by Walter Carter, which chronicles the company's 140-year history. Visit epiphone.com to see what the company is up to these days, and be sure to stop by its various social media outlets to wish the company a happy birthday. Here's to 140 more! —BRIAN FOX



Embassy Deluxe



EB-0



Jack Casady Signature



Allen Woody Rumblekat



BRUNO MARS

Jamareo Artis Mars Rover

BY JON D'AURIA

FROM THE INSTANT HE FIRST PICKED UP THE BASS AT THE AGE OF 10, Jamareo Artis spent every bit of his youth gigging his way through the churches and music venues of North Carolina, all while studying music theory and everything from jazz to bluegrass. "I got my first bass for Christmas," says the Bruno Mars bass man, "and in that moment I stopped riding bikes and playing video games and sports—I just played bass all day. It became everything to me, but I never thought it would lead me to this." Artis' hard work and practice paid off as he went on to win P Diddy's MTV Making His Band competition in 2009 at the age of 20. From there it was a chance meeting outside of a recording studio that introduced him to a budding singer named Bruno Mars who instantly recruited him to join his band. Nowadays Artis can be found playing his collection of P-Basses on the biggest stages in the world, finessing in Jaco-inspired runs to the retro music of Mars and all while keeping perfectly in step with Soul Train-esque choreographed moves and never skipping a beat.

What is your approach on bass when you're writing with Bruno?

Bruno plays simple chords and writes simple songs, but he's very musical and a smart songwriter. I really didn't know what to play over the basic changes at first, but then I realized that he's all about melodic and simple bass lines. It can be just three notes, but those three notes better make an impact on the song in a big way. He always brings up the bass line for "Billie Jean" to me. It's simple, but almost everybody in the

world can hum it.

So you've become much more of a selective player recently?

Only four or five years ago I learned that you don't have to impress people and get your point across by just playing endless licks or overplaying. Now I've learned how to pick my spots and know where to fit in the good stuff. You got to choose your licks wisely—like Jamerson used to do. He'd sit in the pocket a full song and then throw in two notes in the third verse that would change everything.

What's the secret behind your booming vintage tone?

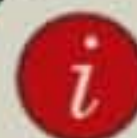
Aside from all the gear I use, it's all about finger technique. Everybody's fingers sound different, and I manipulate my sound from my finger work differently for different songs. I always play P-Basses, and that really helps me get my ideal, warm Motown sound. My sound is a mix between the tone of my heroes James Jamerson, Pino Palladino and Jaco Pastorius. I love the round, warm old school tone that's thick but that also cuts through.

You guys put on a very energetic live show.

The most difficult thing is to dance and play in this band. We do some Jackson 5 choreographed stuff on stage, and it's not as easy as you think. We get down every moment of an hour and forty-five minute set and you have to make sure your dancing is in sync with your playing. I try not to let that effect what I'm playing, because that's the most important thing.

What's your most memorable performance to date?

That's easy. We got to perform with Sting on the Grammy Awards this year. We rehearsed everyday the week leading up to it and Sting came to every rehearsal and he definitely didn't have to. He's a legend and you just don't know how certain people are going to be, but he took me right under his wing and has been a mentor to me ever since. **BP**



INFO

LISTEN



Bruno Mars,
Unorthodox Jukebox
[Atlantic, 2012]

Basses Fender
Pino Palladino
Signature Precision Bass, Fender
Road Worn '50s
Precision Bass,
Fender Deluxe
Active Precision
Bass Custom

EQUIP

Rig 2 Mesa Boogie M9 Carbine heads, 2 Mesa Boogie LTD 8x10 Powerhouse cabinets
Effects EBS DPhaser, EBS OctaBass
Strings DR Strings Hi-Beams (.045-.105), DR Strings Legend Flatwounds

Redefining a Classic



The new PB4 and PB5 basses feature classic looks combined with improved playability and tone. Carvin's new SCP split-coil humbucker with its large Alnico V magnets and vintage plain enamel wire sounds so huge, that players immediately think they're playing an active bass. Order your PB direct from Carvin's USA Custom Shop and choose from our vast selection of options.

Features:

- Alder body and tung-oiled maple neck
- Optional Swamp Ash body and figured tops
- 34"-scale 14"-radius rosewood fingerboard
- Optional Ebony, Maple and Bird's Eye fingerboards
- PB4 4-string: 20 medium-jumbo frets
- PB5 5-string: 22 medium-jumbo frets
- SCP split-coil humbucker with vintage enamel wire and Alnico V magnets delivers a punchy low end
- Optional PJ with JVA jazz type bridge pickup with a well rounded bottom end, full punchy mids & crisp highs
- Passive or 18v Active Electronics



6 months No interest

CARVIN

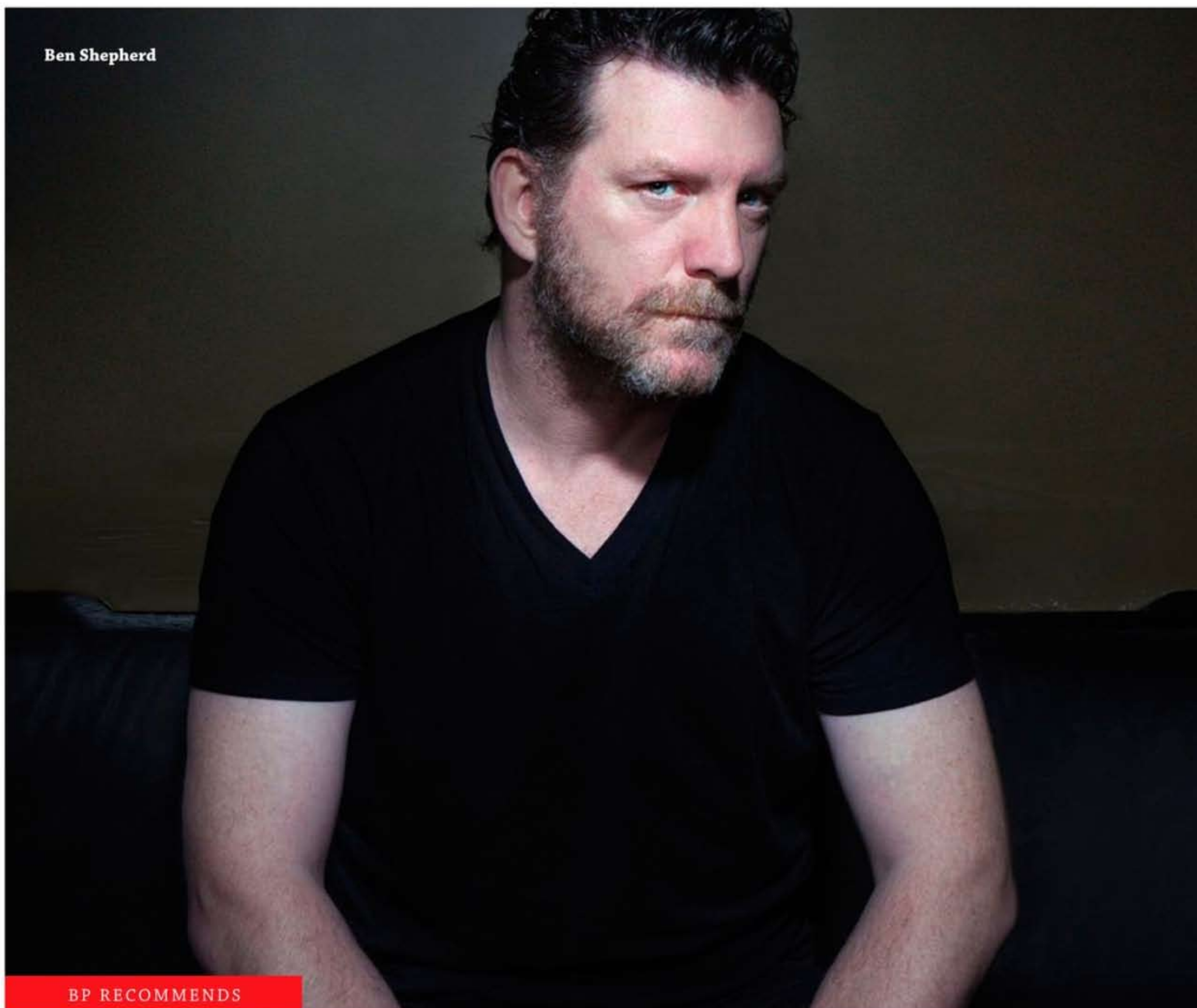
Where made in the USA matters



www.carvin.com
800.854.2235



Ben Shepherd



BP RECOMMENDS



HBS
IN DEEP OWL

[Tao Music/INgrooves]

Ben Shepherd (aka Hunter Benedict Shepherd, or HBS) clearly didn't take Soundgarden's 13-year hiatus lying down. Shepherd started work on *In Deep Owl* in late 2009—"partly as a 'where is he now' note to the world," he quips—and finished it just before Soundgarden reunited. The album is a testament to his versatility as a bassist, guitarist, singer, and songwriter.

His command emerges forcefully on the lead-off single "Collide," a brooding ode defined by a serpentine bass line that slithers between, around, and below a quietly strummed acoustic guitar and haunting mandolin melody. For most of the album, Shepherd leans heavily on "Baron," his main Mexican-made

Fender P-Bass [a beat-up axe with a Leo Quan Badass II bridge and worn-in, heavy gauge GHS Bass Boomers]; on "Collide," the thick, direct-to-the-board sound brings out all the nuanced overtones of his fluid technique. He often cites Charles Mingus, Black Flag's Chuck Dukowski, and his Soundgarden predecessor Hiro Yamamoto as influences, and each comes through in his steady left hand, agile fingering, and jazzy note choices.

The coolest revelation about *In Deep Owl* is how it holds together as a statement, from the murder ballads "Stone Pale" and "The Train You Can't Win" [the latter with bowed bass by Steve Kim] to the marauding, low-toned grooves of "Loose Ends" and "Neverone Blues." Joined by a monster tag team of drummers—Matt Cameron, Matt Chamberlain, Joseph Braley, and Greg Gilmore—Shepherd delivers a compelling effort that seizes the dark side of Seattle by the throat. —BILL MURPHY

CONTINUED

FREQS

come in all
SIZES

Decades of legendary tone goes into every Acoustic amp we make. And now is the perfect time to join musicians worldwide who have trusted Acoustic's low-end **FREQS** for over 45 years in the studio and on stage...no matter what the size.



ACOUSTIC® PERFORMANCE MINI-STACK

- 100 Watts @ 4 ohms
- 3-band EQ, overdrive and compression
- Custom 10" speaker in ported cab for low-end projection
- Small, space-saving footprint for stage and studio (260MKII)



ACOUSTIC® REHEARSAL COMBO

- 15 Watts @ 4 ohms
- Largest-in-class 10" speaker
- 3-band EQ with shape for perfect tone
- Huge tone in a small package (B15)



ACOUSTIC® REHEARSAL COMBO

- 30 Watts @ 4 ohms
- Largest-in-class 12" speaker
- 4-band EQ with shape for extended tone sculpting
- Ideal for band rehearsal or small clubs (B30)



Musician's Friend

Available at these and other fine retailers.

acoustic®

The Pros Tone Since 1967



CHICK COREA *THE VIGIL*

[Concord Jazz]

Inspired to write for his hand-picked, potent new sextet (saxophonist Tim Garland, drummer Marcus Gilmore, guitarist Charles Altura, and **Hadrien Feraud**, who splits time between his Smith 5 and his Godin fretless 5 ABG), Corea delivers a choice array of contemporary jazz compositions shaded to various styles, with ample room for each member to interpret and stretch. The fusion-leaning opener, "Galaxy 34 Star 4," the Spanish-tinged "Planet Chia," and the jazz waltz "Royalty," all find Feraud engaging Corea and the other soloists in conversational support before unleashing well-paced solo flights of his own, while on the epic "Portals of Forever," he and Corea trade dazzling solo threes. Elsewhere, in guest spots, Stanley Clarke and Ravi Coltrane are pitch perfect on the Trane-nodding "Pledge for Peace." —CHRIS JISI



OF MONTREAL *LOUSY WITH SYLVIAN BRIAR*

[Polyvinyl]

Resembling a lost psych-folk classic some 40 years on the shelf, of Montreal's latest is a full 180 from the band's usual leftfield electro-pop. A lot of that comes from the kaleidoscopic brain of frontman Kevin Barnes, but indie session ace **Bob Parins** adds rich layers of melody on bass and pedal steel guitar. He's especially McCartney-esque on the trippy ballad "Obsidian Currents" and the brooding "Colossus," rife with tasty octave slides and a slinky Hofner-like twang straight out of "Come Together." —BILL MURPHY



BUDDY GUY *RHYTHM & BLUES*

[RCA]

On the riff-scorching new album by guitar legend Buddy Guy, blues/country session extraordinaire **Michael Rhodes** holds down the low end with a little help from fellow studio ace **Tommy MacDonald**. Rhodes and MacDonald's earthy support underneath Guy's energetic riffs amount to a masterclass in old-school blues lines with modern inflections, and the soulful bass runs on songs like "Best In Town" and "Meet Me In Chicago" stand out among the album's thick tone and tight chops. —JON D'AURIA



GOGOL BORDELLO *PURA VIDA CONSPIRACY*

[Casa Gogol]

This beloved band of hard-rockin' gypsies is back with a wild new album featuring the spirited playing of **Thomas Bobena**, whose mixed bag includes rock, mariachi, and a dash of polka. Just when you think you've nailed his root-fifth MO after a song like "Dig Deep Enough," Bobena will throw down a grooving, busy riff like the one in "Amen," making Pura Vida Conspiracy full of fun surprises. —JON D'AURIA



MICHAEL FRANTI & SPEARHEAD *ALL PEOPLE*

[Boo Boo Wax]

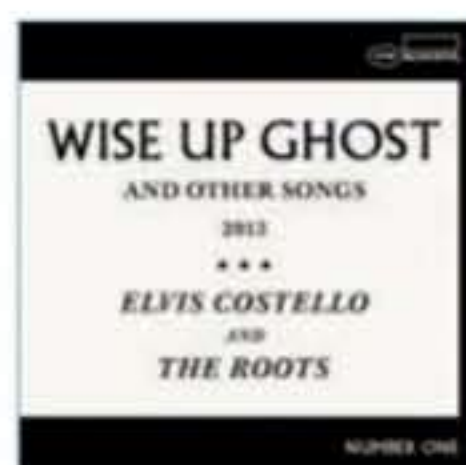
All People is certainly the most heavily produced, studio programmed album yet from Michael Franti and his roots-reggae fusion outfit, but that's not to say that bassist **Carl Young** doesn't have a heavy hand on the record. "Life Is Better With You," "Earth From Outer Space," and "Gansgta Girl" are proof of Young's ability to drive the band rhythmically. His lines are often lean, but his tastefulness in choosing each note makes this album shine from the low end. —JON D'AURIA



GLASSJAW *COLORING BOOK*

[glassjaw.com]

This live CD/DVD captures the post-hardcore originators from Long Island shining brightly in 2012 at the HMV Forum in London, and right from the precise finger work on "Black Nurse" that opens the show, **Manny Carrero** leads the charge. Highlights include his monstrous, effect-saturated lines ("Gold"), his cordial licks ("Miracle In Inches"), and the bass ostinato ending of "Stations Of The New Cross." —JON D'AURIA



ELVIS COSTELLO & THE ROOTS *WISE UP GHOST*

[Blue Note]

There has always been a firm groove foundation to Elvis Costello's music, but the Roots bring it out in all its funky glory. **Mark Kelley**, who took over on bass for Owen Biddle in 2011 and has availed himself admirably since, stands out hard on "Refuse to Be Saved," a muscle-bound funk workout where the low end oozes along the floorboards under Ray Angry's toothy clavinet. Meanwhile, **Pino Palladino** checks in on "Sugar Won't Work," which offers brilliant flashes of Costello's longtime penchant for catchy melodies that linger.

—BILL MURPHY



SMASHING PUMPKINS *OCEANIA: LIVE IN NYC*

[EMI]

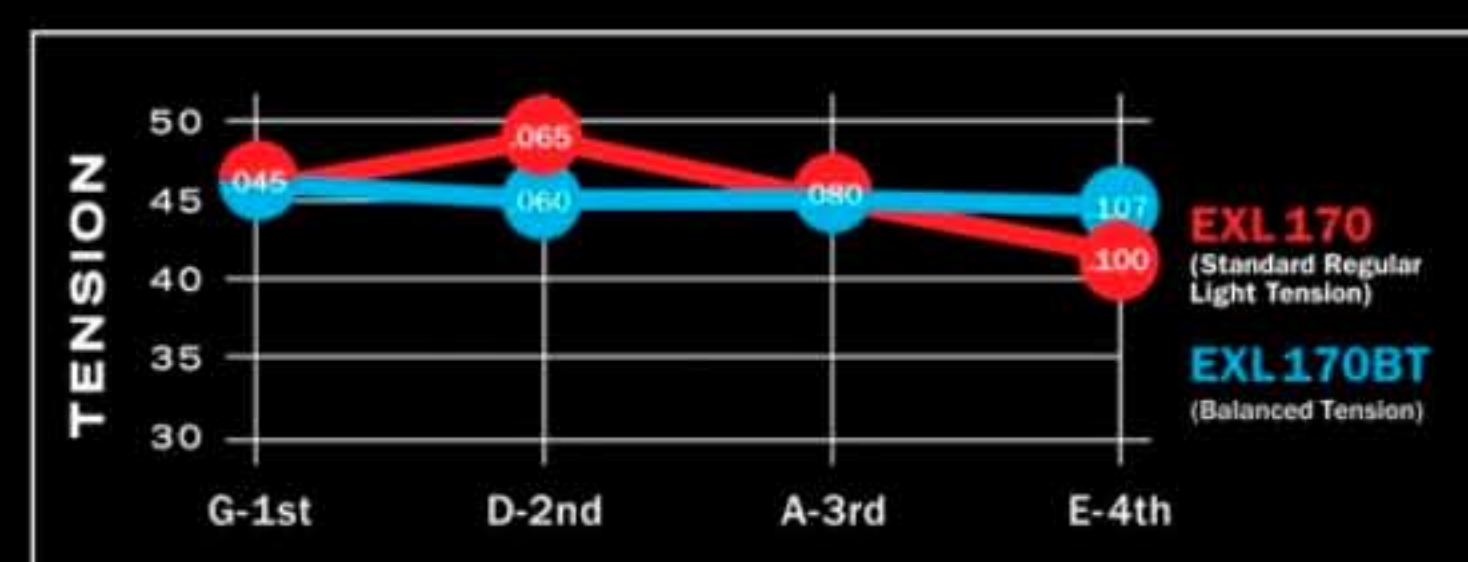
This 3-CD/3D DVD package captures **Nicole Fiorentino** electrifying a sold-out audience with picked lines on vintage Fenders and beautiful backup vocals—all while sporting stiletto heels—during a 2012 Pumpkins show in Brooklyn, New York. Fiorentino's playing on "Quasar" and "Panopticon," which feature aggressive riffs, odd phrasings, and more than a few standout bass moments—are just two of the highlights of this show in support of 2011's *Oceania*. —JON D'AURIA **BN**

D'Addario

We divide. You conquer.

D'Addario XL Balanced Tension strings are mathematically optimized for consistent string tension from one string to the next. No more compensating for variations in tension as you play. And because D'Addario engineers their strings and the machinery used to make them, you're guaranteed a repeat performance, set after set. Experience the comfort and confidence of balanced tension sets for the ultimate performance.

daddario.com/balanced-tension



Available for electric guitar and electric bass.



NEW GEAR



FM

Speakon Cables

With their heavy-duty Neutrik connectors and fire-retardant sheath, FM Cables' new Speakons are built to last, and if their three standard lengths—5', 6.5', and 10'—don't work for you, go ahead and order a custom cable.

List \$75-\$100

Contact fmcables.com

TC ELECTRONIC

Polytune 2

Strum 'em all at once or pluck 'em one by one: Either way, this polyphonic pedal, equipped with a brighter display than its predecessor, as well as a strobe tuner and a "total recall" function for custom tunings, will help you get tuned up. The Polytune 2 also boasts true bypass with silent tuning and a DC output so you can power other pedals.

Street \$70

Contact tcelectronic.com

SQUIER

Vintage Modified Jaguar Bass V Special

The Jaguar Bass V features a Jaguar-style body with a Fender-designed P/J pickup configuration, and boasts an active bass-boost circuit, separate volume knobs for each pickup, and a master tone control. Available in black, crimson red, transparent, and three-color sunburst, the V has a maple neck, rosewood fingerboard, and 20 medium jumbo frets, and rocks a low B.

Street \$250

Contact fender.com

FENDER**Modern Player Jazz Basses**

Humbucker lovers will find plenty to like in Fender's Modern Player 4- and 5-string Jazz Basses, which feature a pair of redesigned humbuckers in place of the traditional single-coil Jazz pickups. A 4-position rotary pickup switcher gives players access to all the options—both pickups, middle pickup with the outer coil of the bridge pickup, bridge pickup with the outer coil of the middle pickup, and the outer coil of middle pickup with the outer coil of the bridge pickup.

Street Jazz Bass, \$500; Jazz Bass V, \$600

Contact fender.com

AMPEG**V-4B, SVT-112AV & SVT-212AV**

Ampeg's V-4B is a 100-watt all-tube bass amp based on the classic '70s-era V-4. The V-4B keeps things simple with a 3-band EQ—including a mid-range frequency toggle and switches for Ultra-Hi and Ultra-Lo boosts. A pair of 12AX7s in the pre-amp, a driver with a 12AX7 and a 12AU7, and four JJ 6L6GC power tubes help give the V-4B its old-school flavor. A balanced XLR output and separate 2 Ω , 4 Ω , and 8 Ω outputs for various cabinet combinations lie in back. The V-4B weighs in at only 41 pounds. Players looking for matching Ampeg cabs are in luck: The company's new 45-pound SVT-112AV (300 watts, 8 Ω) 1x12 and 66-pound SVT-212AV (600 watts, 4 Ω) 2x" compression drivers with a 3-way level controls.

Street V-4B, \$1,300; SVT-112AV, \$500; SVT-212AV, \$700

Contact ampeg.com



Jazz Bass



Jazz Bass V



E L E M

E N T A

L

verdine white

**KEEPS IT REAL ON EARTH,
WIND & FIRE'S LATEST**

BY CHRIS JISI * PHOTO BY SCOTT MITCHELL

F U N K

JAMES BROWN TAUGHT ALL BASS PLAYERS THE importance of “the one,” but few bassists have ever framed it like Earth, Wind & Fire’s Verdine White. Between his running-start pickups and his pocket-widening post-*one* pops, White enshrouds his downbeats in melodic and rhythmic robes of purple and gold. Chart gold, that is, as EWF has sold over 90 million albums en route to multiple Grammys and other prestigious awards (including Verdine’s 2008 BP Lifetime Achievement Award), and critical and popular consensus as of one of the greatest bands—R&B or otherwise—of the 20th century.

The new millennium began with EWF gaining entry into the Rock and

Roll Hall of Fame, and continuing to receive the worldwide adoration of fans and fellow artists via a non-stop touring schedule. However, the two CDs the band released, particularly 2005’s *Illumination*, were heavy on hip-hop collaboration and light on classic EWF elements—particularly Verdine!

Enter the band’s long-awaited return, *Now, Then and Forever*. The powerful ten-track disc is the aural equivalent of looking at vintage EWF through the glass of a contemporary recording studio. The current band centers around veterans Verdine, vocalist Philip Bailey, and percussionist Ralph Johnson, along with drummer John Paris, vocalists B. David Whitworth and Philip Bailey Jr., keyboardist Myron McKinley,



guitarists Morris O'Connor and Greg Moore, saxophonist Gary Bias, trombonist Reggie Young, and trumpeter Bobby Burns Jr. Longtime EWF stalwarts augment the lineup: keyboardist Larry Dunn and horn arrangers Jerry Hey and Benjamin Wright, as well as the key "young blood" input of album co-producer Neal H Pogue, and the compositions of Bailey Jr., Darrin Simpson, JR Hutson, and others. The joyous result is a rebirth featuring quality songs with positive, uplifting lyrics, sing-along hooks, taut grooves, and high-flying horns, all aligned in the sonic and spiritual spectrum by Verdine's signature bouncy bottom end.

Born in Chicago, Illinois on July 25, 1951, Verdine White was immersed in music at home: Miles Davis, John Coltrane, and other jazz greats on vinyl via his dad, a sax-playing doctor, plus Motown and the Beatles on the radio, and two brothers who played drums. When the 15-year-old Verdine saw an upright bass in high school orchestra class, he immediately connected with the instrument, and he got an electric bass soon after. The family sent him to study with Radi Velah of the Chicago Symphony and Chess Records session bass guitarist/trombonist Louis Satterfield (later to become a member of EWF's famed horn section, the Phenix Horns). Ultimately favoring his new Satterfield-inspired Fender Telecaster Bass over upright, Verdine began playing local clubs. Brother Maurice, a Chess drummer and member of the Ramsey Lewis trio, had meanwhile formed the Salty Peppers, and moved to Los Angeles after catching the ear of Capitol Records. Looking to expand the band he had renamed Earth, Wind & Fire, Maurice summoned Verdine to L.A. in June 1970.

When asked about the formation of a style that would change bass history, Verdine offers, "I had Jamerson and McCartney in my ears, and I saw a lot of [Ramsey Lewis upright bassist] Cleveland Eaton up close, but everything I learned and know on bass guitar is from Louis Satterfield. He had his own style from being a jazz trombonist; I would almost call it lead bass, but always holding the groove. He taught me scales and modes and odd meters, stuff that opened up my mind. That, along with the early coaching of Maurice and [EWF arranger/producer/composer] Charles Stepney, set me right." From student to master. Satterfield and Stepney have since died, and for the first time, founder Maurice White is sitting this one out (although he's very pleased with the results), leaving Verdine as the only White sibling on *Now, Then & Forever*. We talked with him in Los Angeles and Tokyo to find out about the making of the CD, and for his perspective on the artistic and commercial side of the music scene some 43 years in.

What was the process that led to *Now, Then & Forever*, after an eight-year gap in studio recordings?

One of the main reasons for the gap is that we're out touring so much, we don't have time to write. But when we finally made the commitment, we really locked in on it. The process started at Philip Bailey's home studio, going through songs and doing some recording. Then Philip went back and listened to all of our albums

LOW, LOCKED & funky

VERDINE WHITE'S BASS LINES ARE THE

timeless element on *Now, Then & Forever*, thanks to signature moves he has hand-written into the bass-playing bible.

Example 1 joins "Sign On" at the 1:09 mark, catching the last two bars of the bridge into what White typically plays on the main two-bar phrase that makes up the verses and choruses. The passage is rife with "Verdine-isms," starting with his backing up to the root from the 9th in bar 1 (bar 2 is a band unison lick). Bar 3 includes a three-note chromatic pickup to the beat-three downbeat, and, on beat one, an octave "afterbeat." Other variations include an octave-to-root afterbeat on one in bar 5; a three-note pickup that goes above the target note (leading into bar 6), and accenting the last 16th of any given beat, usually with an octave (as on beat three of bar 4). Adds Verdine, "This was almost the first single. The feel reminds me of 'Serpentine Fire.'"

Example 2 shows the main four-bar phrase of "Guiding Lights," including two bar-4 fills Verdine plays late in the track, shown in the 2nd and 3rd endings. The pivoting pulse that bounces off the 5th below the root is reminiscent of the classic EWF song "That's the Way of the World." The other key note is the second-16th-of-beat-four pickup at the end of each bar that anticipates the coming harmony, usually via the 5th of the next chord. "This was the single we released last year as a sort of preview. We cut it live in about three takes, and then I went back and overdubbed in a few spots."

Example 3 is taken from "Got to Be Love." The first two bars show the main A-section phrase, which is doubled by guitar. The next two bars show the similarly built B-section phrase. Verdine plays his part as-is, with the only addition being John Paris' kick drum pickups. The tune's two sections a half-step apart recalls the early EWF funkier "Mighty, Mighty" [*Open Our Eyes*, 1974]. "Ralph Johnson wrote this; it puts me in mind of both a Quincy Jones-style track and a Philly International track."

Finally, **Ex. 4** contains the bass-driven main four-bar phrase of "Dance Floor," followed by a band and vocal unison chant first heard at 1:46. In bars 1-4, Verdine answers his syncopated figure on the first two beats with the hard-plucked 7th and octave in bars 1 and 3, the two D's in bar 2, and the phrase-capping open E string move at the end of bar 4. Notes Verdine, "This track reminds me of 'Boogie Wonderland.' You really have to stay aggressive and drive the groove, as well as the unison lick."

EX. 1

Medium funk $\text{♩} = 84$

Chords: Dm11, D $\flat$ 9#11, Cm, B $\flat$, A $\flat$ maj7, Gm7, Fm7Gm7, B $\flat$, Cm

EX. 2

Laid-back R&B $\text{♩} = 74$

Chords: A $\flat$ maj7, Fm7, Cm7, Am7

EX. 3

Medium R&B $\text{♩} = 84$

Chords: Am7, Dm11, E $\flat$, B $\flat$ m9

EX. 4

Bright dance groove $\text{♩} = 126$

Chords: Em11(no 5th), Dm11(no 3rd, no 7th), Cmaj7

to reconnect with classic Earth, Wind & Fire. Unlike our last CD, where we collaborated with some of the great young hip-hop artists, the concept this time was to sound like the Fire, but in the here and now. We wanted to return to a very organic, band kind of record. That posed a couple of challenges. First was coming up with great songs, which always takes time. And second was finding someone to make it contemporary, particularly on the sonic side. We all got together for dinner to see who we could bring in, and Philip, Jr. [Philip Deron Bailey], who co-wrote six songs on the CD, suggested Neal H. Pogue—someone he had worked with. Neal is a Grammy-winning mixer and producer whose credits include OutKast, Lil Wayne, Pink, and Nicki Manaj, as well as Stevie Wonder and Jeff Lorber. He really helped bring it all together.

Did you have the extensive preparation and recording time you had on classic EWF recordings?

I did, which was invaluable. Basically, it was a multi-step process:

The writer for each song would give me a basic part, maybe a few specific lines with a chord sheet, and I would take it from there and make it my own. Because we wanted a band sound, we recorded about 75 percent of the material as a live rhythm section. Throughout those sessions, I had the luxury of listening to the tracks at home and in my car to really home in on myself, so I was able to go back in and take another pass or experiment with other ideas. From there, Neal Pogue was a huge help; if something caught his ear, he'd call and ask me to come in and tighten something up, or he'd say, "We like this note from an alternate track, come back and overdub it," or, "Let's try the part like this, and we would go to work."

What else informed your parts?

Staying true to who we are. Like, on "Love Is Law," there's no bass through the first verse and chorus, and then I enter for the second verse. The writer, JR Hutson, didn't want any bass to come in, except for a few stark lines. But I said, "That doesn't sound like

VINTAGE VERDINE

In his last BP cover story [November '05], Verdine White offered his thoughts on ten classic EW&F bass lines, such as "Shining Star," "Fantasy," and "Got to Get You Into My Life." This time around, he recalls some favorite lesser-known tracks.

"Sweet Sweetback's Theme"

Sweet Sweetback's Baadasssss Song: Soundtrack [Stax, 1971]

"One of the first songs I ever recorded; Maurice threw me into the deep end, with no rehearsal at all!"

"Energy"

Earth, Wind & Fire, *The Need of Love* [Warner Bros. 1971]

"This song and album is where I really found my style. Maurice told me I sounded great and that I was ready!"

"Yearnin' Learnin'" (live)

From Earth, Wind & Fire, *That's the Way of the World: Alive in '75* [Sony Legacy, 2002]

"This version was exhilarating: fast, live, and no click track!"

"Free"

Deniece Williams, *This Is Niecy* [Columbia, 1976]

"A great song, a great feel, and the great Al McKay on guitar inspired my bass line."



"Blessed"

The Emotions, *Rejoice* [Columbia, 1977]

"A fan found this and sent it to me, and I remembered how cool it was. Maurice is playing drums."

"Rapid Transit"

Lenny White, *Big City* [Wounded Bird, 1977]

"I had met Lenny and Stanley Clarke when they were in Return To Forever, and Lenny asked me to come up to San Francisco to do this track. I was flattered and scared to death to play with Herbie Hancock."

"Sun Goddess"

Ramsey Lewis, *Sun Goddess* [Sony, 1974]

"Coming home to Chicago to record with

Ramsey, Maurice and Charles Stepney—who was EWF's Billy Strayhorn and George Martin. I sang backup with Philip, too."

"Sunny Side Up"

Freddie Ravel, *Freddie Ravel* [GRP, 2001]

"[Keyboardist] Freddie makes great, uplifting music. After we recorded it, I heard it in my car, and I called him. I don't care how long you've been in the business, when you hear yourself on the radio, you turn it up!"

"Baby I Love U!"

Jennifer Lopez with R. Kelly, *This Is Me... Then* [Sony, 2002]

"Jennifer called me herself after we did a BET Awards show, sent the music in advance, and I tracked with Omar Hakim. Later, my assistant said, 'You have to hear the new J-Lo record—the bass player sounds just like you.' I said, it is me!"

"Bad Girls (Verdine Version)"

Solange, *True* [Terrible, 2012]

"Solange came to our Hollywood Bowl show and said, I want you to play on my record. I brought my '61 Jazz Bass and Ampeg B-15 to her house, and we recorded in her living room. She sang every pass, which included her final vocal. Then we performed together at Grammy weekend, and it felt like we had played together our whole lives."

VERDINE WHITE

plays

NEON™ WHITE

THE HANDMADE STRING

IN GOOD HANDS





On Tour...

The Xaviere XV-400
Solid Spruce Top, Fishman® Pickup and
Preamp, Mahogany Back and Sides.
\$229, Sold Warehouse Direct only.



David Foral
(Dirty Heads)

Xaviere
Available exclusively
www.Guitarfetish.com



VERDINE
WHITE

Earth, Wind & Fire." So when I came in, I tried to really rock it by imagining how I would play the song live, behind Philip. The part I came up with reminds me of an Emotions track I did called "Flowers" [from *Flowers*, CBS, 1976]. As the years have gone by, I find I need to hear the vocal; listening to the lyrics and reacting to the emotion of the performance sparks my imagination. That happened with "Sign On"; we recorded it live, and then I went back and recut my bass to the final vocal. Ultimately, though, it's about the songs, not the bass. You're only as good as the songs you play on, and we have great songs. No amount of over-playing or overdubbing is going to help a bad song.

What basses did you use?

The only bass I used was my '90s orange Yamaha BB-3000, with Black Diamond strings that Raphael Saadiq turned me on to. It's a great recording bass with a crystal-clear sound; I don't take it on the road or play it live anymore. We recorded it direct and through a miked Ampeg B-15.

Do you have favorite tracks?

I like "My Promise." The great Seidah Garrett co-wrote it, and she's got a little vocal in there; it has a "September" vibe. That and "Dance Floor" are the only songs from the CD we're playing live so far—although we tried "Night of My Life" in Europe and it was well-received. I dig "Rush"; shuffles are always up my alley. And I like the instrumental, "Splashes," with the great Terence Blanchard sounding like a young Freddie Hubbard. I also helped sequence the record, which took a good four or five days of debating.

What's your take on the effect the Internet, social media, and piracy has had on the music business, and how has EWF adapted?

It has forced the artist to be more proactive in order to survive. It's *your* audience, and they're interactive, so you have to communicate with them 24 hours a day because the Internet doesn't sleep. With piracy greatly reducing the sales of songs and CDs, touring is just about as important as recording your music. Ultimately, you have to have your live performance down, your social media down, and make the best record you can make. Labels are finally getting a grasp on how to slow down piracy, but look at the Daft Punk CD; it sold millions of copies. That's because people still love great music and great concerts. We're selling more tickets now than ever in our career. The phenomenon that's going on is parents are telling their kids what good music is, and they're listening and going to concerts. We just played to 30,000 young people in Tokyo and 45,000 in Osaka.

What are your thoughts on the state of R&B, which EWF brought to an artistic apex in the '70s?

OUR CRAFTSMEN, YOUR CREATION.

24 HOUR ACCESS TO:
▶ ONLINE CUSTOM BUILDER
▶ IN STOCK BODIES & NECKS
▶ MONTHLY NEWSLETTER

FOLLOW US  

253-845-0403
MON - FRI 9AM - 5PM
PACIFIC TIME, USA

YOU CHOOSE

- BINDING
- BACK CONTOUR
- INLAY
- FRET SIZE
- STRING NUT MATERIAL
- NUT WIDTH
- NECK AND FINGERBOARD WOOD
- AND MANY OTHER OPTIONS...

Warmoth.com
CUSTOM GUITAR & BASS PARTS

 **MADE IN USA**

I feel like we're starting to make a great turn toward higher quality in our music; I mentioned the Daft Punk record, and there's Justin Timberlake and Robin Thicke's great new CDs. They're fans of ours and Stevie's and Marvin's, and they dug deep into our stuff. What's happening with a lot of these artists is they've become adults and they want to make good, adult music. When they were younger, they sampled our records because that's what was available to them, and it was all they knew how to do. Now they're able to create their own informed sounds on a much broader scale, so I'm very much encouraged by the future of the genre.

What is the role of technology and machines in R&B?

It's a permanent part of the R&B experience, but it won't remain the dominant part. Pro Tools is a permanent part of recording, but it won't take the place of a Neve board. Technological advancements aside, a lot of people forget that music was basically washed out of our school system. When you and I went to school, we always had band class, with instruments and uniforms and functions to play at; there was always someone lugging home an instrument on the bus. But those programs were cut, especially in the inner cities. As a result, whole generations of kids made music with what they had. There were plenty of inspired kids who spent as much time on turntables as we did practicing our instruments in the basement. If we can rectify this issue and get music programs and instruments back in the schools, we're going to raise the level of young musicians and the music they make.

You've participated in all five BASS PLAYER LIVE! events in Los Angeles. What are your reflections on the state of the bass?

It's alive and well! I'm so encouraged by all of these great young bassists I've gotten to meet and jam with, and I think it's largely due to them having all of the educational tools available now, including access to players like me, Stanley, Marcus, Nathan, Larry, Bootsy, Victor, and others. Two that stand out for me right now are Esperanza Spalding—she's so gifted—and Janelle Monáe's bass player, Brandon Gilliard. I'm expecting big things from him.

As someone who seems to always be in forward motion, what does the future hold for you?

I'm one who doesn't like to look too far ahead. I prefer to live in the moment—the future is now. I played on LL Cool J's upcoming CD, but for me it's all about touring and promoting our new record as we head home for the U.S. release. Earth, Wind & Fire is back, and we never left! **BP**

i INFO

LISTEN



Earth, Wind & Fire, *Now, Then & Forever* [Sony Legacy, 2013]

EQUIP

Basses White Yamaha BB-3000, Yamaha TRB, Sadowsky P/J, Warwick Streamer LX, Ibanez VWB1, '60s Fender P-, J-, and Telecaster Bases

Strings Black Diamond 500MB nickels (.045-.105) and Pure Jazz chromium flatwounds; DR K3 Neon Hi-Def Multi-Color mediums

Rig SWR Marcus Miller preamp; SWR Mo' Bass preamp; Demeter HBP-1 tube preamp/parametric EQ; three SWR Mo' Bass power amps; three SWR Power 750 power amps; two SWR Megoliath 8x10 cabinets; Ampeg B-15 (studio)

Other Monster cables; Monster Cable Pro-7000 power conditioner; 1964 Ears in-ear monitors ("I wear one in and one out so I can hear the audience and the rumble of my rig.")

Effects "None; we have them on hand, but I'm all natural right now."

Signal chain Bass-Shure URL-4D wireless unit-SWR Marcus Miller preamp-SWR Mo' Bass power amp; signal taken out of Shure and Mo' Bass direct-out to stage monitors and front-of-house mix

Thanks to Verdine's bass tech, Andre O'Neal.

CONNECT

- Check out Verdine's track on the new Solange EP, *True*.

Watch Verdine get down with Larry Graham and Marcus Miller at BASS PLAYER LIVE! 2011

- Check out an early bass solo by Verdine from 1974.

bassplayer.com/november2013



THIS IS IT!

100% FSC®
CERTIFIED
WOOD



ClimatePartner® **warwick**
climate neutral
Instruments | Tel: 11117-1212-1000 *Basses, Amps & Rock'n Roll.*

www.warwickbass.com
www.facebook.com/warwickframus
www.usmusiccorp.com



The first Carbon - Neutral
company in the Music Industry

Solar Powered - Family Owned
Sustainably manufactured in a
Green Environment



REAWAKENING THE BEAST

AFTER STEPPING OUT FROM THE METALLICA SPOTLIGHT, **JASON NEWSTED** RETURNS TO HIS THRASH-METAL ROOTS WITH HIS OWN BAND AND A NEW BRAND OF HEAVY

BY JON D'AURIA | PHOTO BY PARIS VISONE

IT HAD BEEN A DECADE SINCE JASON NEWSTED stepped down as the bassist of the legendary band Metallica, when in 2011 he received a call from his old drummer, Lars Ulrich, asking him to join them for their 30th-anniversary performances at the Fillmore in San Francisco. Having kept minimal contact with the band over the years, Newsted was honored to receive the invite and agreed to make his cameo at the four performances to play the songs that he helped make famous. The second he stepped foot onstage with his bass, the frenzied crowd and the heartfelt reception from his ex-bandmates reignited something in Newsted that had been missing for some time. "It

just felt so powerful, man. It was a very special moment, and I hadn't felt the love from the fans in that way in so long. I could just feel it in my bones," explains Newsted. "That was one of the best experiences of my career, and it was the catalyst for me wanting to put together a band. From that point on, I just knew I had to do this."

With his re-sparked hunger to create, Newsted began writing songs drawn from the thrash and speed-metal components of his DNA, and before long, he had a full album of brutally heavy material. Evoking every bit of fury that lined his career—from his early days playing speed metal in Flotsam & Jetsam to his iconic years in Metallica to his experiential





FRAN STRINE

From left: Jesus Mendez, Jr., Jason Newsted, Mike Mushok, and Jesse Farnsworth.

prog playing in Voivod—his first solo record was worthy to get the title *Heavy Metal Music*. Taking on the frontman role for the first time in his career, Newsted's powerful vocals and masterful playing take center stage, as his famed lightning-fast picking explodes through thoughtful metal compositions such as "Heroic Dose," "Long Time Dead," and "Kindevallusion." The album's first single, "Soldierhead," puts to rest any fears that the numerous shoulder surgeries from years of touring and injuries would slow down the metal bass innovator.

Joined now by guitarist Mike Mushok (Staind), drummer Jesus Mendez Jr., and guitarist Jessie Farnsworth, Newsted is hitting the road. With no driving incentive from money, fame, or notoriety, he's doing things on his own terms and for the sheer thrill of electrifying stages. And if you think he's lost a step in shredding over the years, think again. "I'll bring it to the people, and they'll see what they expect to see. I'm still the same crazy SOB from the Metallica days. The calendar days have gone by since then, but I'm still a 19-year-old metal kid at heart. My bones have felt every moment of my 50 years, but if it doesn't hurt a little, then you didn't do it right."

Once you decided to start the Newsted project, what happened next?

It was so weird how it all happened. There was never a grand scheme behind it—it just kind of manifested. Last year I made a demo and one person heard it, and then the next person, and then it started getting some radio play, and managers and agents started contacting me, and everyone was saying, "Jason is back—let's do this." So it kind of took off from there. I didn't even have a band together. I had never planned on going back out and touring, let alone putting my name behind something like this. The wagon was always in front of the horse, and in this rare instance that was probably a good thing.

How did you write the material for *Heavy Metal Music*?

My wife gave me her old iPad, which was a jump because I had been resisting technology up until last year. I've used analog stuff forever and I still do, but I figured it was about time to step into this century. So I started using GarageBand to play around with some ideas, and it was way different from my old Tascam recorder. I put down drums, bass, and guitar, and they turned into some of my main ideas for this album. I would just sit down



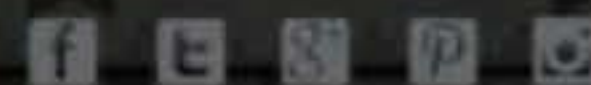
Genre-hopping flexibility is a core design element of Artcore basses. Skeptical? Then meet Stephen "Thundercat" Bruner. But to describe his work as genre-hopping is to fall short of the mark. Musical planet-hopping is more like it.

Artcore's comfortable, thin necks are easier to play, allowing your muse to be your guide. The pickups/electronics are designed to suppress feedback while delivering thick, powerful, hollow body tone. Get your hands on one, plug in, and find out why Thundercat is making Artcore his spacecraft of choice.

THUNDERCAT



Ibanez



Check out Thundercat's latest release *Apocalypse*.

Come see us at *BASS PLAYER LIVE!* November 9-10, 2013 Los Angeles, CA

F JASON NEWSTED

and look to the sky and let my experience from everything I had done musically influence what I wrote. That's basically what the project is—me combining all of my experiences in music into this.

What gear did you use in the studio?

It's the same gear I've been using for 25 years, man. It's mainly my Signature bass from Sadowsky, but I played a Will Lee Sadowsky as well that Roger

[Sadowsky] built some new electronics for. I plugged into my same rig that I used to record the Metallica black album and Voivod. I didn't use any effects this time around, which is a trip because I used a ton of effects in my past projects. Now, any effects you hear are a result of just my hands.

How do your hands sculpt your tone?

It's all about the right hand to me, and it always

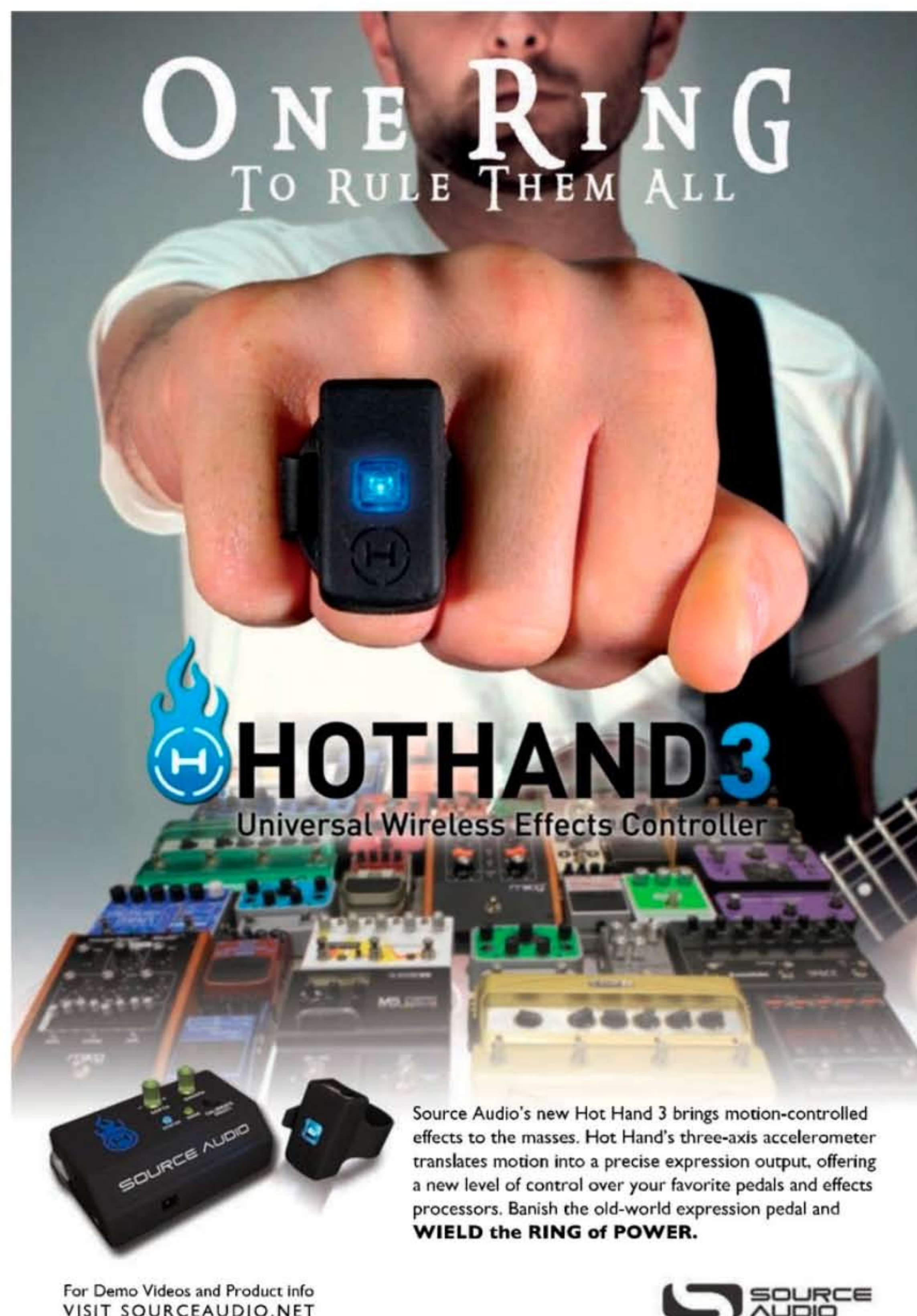
has been. My left hand is agile, but it's always about the speed and downpicking technique and being able to use muted picking well. I use the flat edge of the pick to slide down the string. My entire tone comes from my right hand, and it keeps getting better with experience.

What other elements of your playing have grown better with age?

Figuring out my part in the orchestra and my role of being a bass player. I was never the guitarist who switched instruments; I've always been a bass player. So when you look at my early writing with Flotsam & Jetsam and Metallica, I was playing the guitar parts on bass, and I kept up with the guitarists regarding speed and with all of the technical flair, and that was the style I developed early on. When I finally met up with [producer] Bob Rock, he showed me what a bass player is supposed to be and how to support a band by being the concrete. You have to be *base*, not just the *bass* frequencies. Bob instilled in me that the most important skill a musician can have is the ability to listen. You have to be a good listener before you're a good player. Before that, it was just blast, blast, blast as hard as you can and as fast as you can.

Bob Rock also had an influence on your bass tone.

Without a doubt. Bob and I worked on my tone for a while; we boosted the low end and scooped out all of the mids, and then boosted the hi-end to get the bass sound that Metallica invented. And then we took it further by looking at the guitar frequencies, which took over the scooped-out mids of the



ONE RING TO RULE THEM ALL

HOT HAND 3
Universal Wireless Effects Controller

Source Audio's new Hot Hand 3 brings motion-controlled effects to the masses. Hot Hand's three-axis accelerometer translates motion into a precise expression output, offering a new level of control over your favorite pedals and effects processors. Banish the old-world expression pedal and **WIELD the RING of POWER.**

For Demo Videos and Product Info
VISIT SOURCEAUDIO.NET

SOURCE AUDIO

i INFO

LISTEN



Newsted, *Heavy Metal Music* [Chophouse, 2013]

EQUIP

Basses Sadowsky Jason Newsted Signature, Sadowsky Will Lee Signature 4-string

Rig (Two of each) Ampeg SVT Reissue Classic, Ampeg SVT-810E, Marshall JCM 100-Watt Lead head, Mesa Boogie 4x12

Strings Ernie Ball Heavy Gauge

Picks 1mm Dunlop Tortex Triangle

REBORN



You're looking at the D'Angelico Excel Bass, a striking semi-hollow model inspired by the design genius of legendary luthier John D'Angelico. Featuring a laminated flame maple top, specially designed dual coil pickups, a gold Tune-O-Matic bass bridge, gold plated hardware and Indian rosewood fretboard with Mother of Pearl inlays. It's available in natural, vintage sunburst, black and white.

The Excel Bass is part of an exciting new line of authorized D'Angelico archtops, semi-hollows and solid bodies built to uncompromising standards and embraced by leading artists across a wide range of musical styles. Feel the magic of D'Angelico reborn.

Now Available!

Visit www.dangelicoguitars.com
for a list of dealer locations.

Email: info@dangelicoguitars.com

D'Angelico[®]
New York

A GUARANTEED
NO-SHOW.



**Introducing the
NS Micro Tuner**

At a stealthy 1.25 inches,
it's the best performance
they'll never see.



D'Addario
PLANETWAVES

daddario.com/nsmicro



JASON NEWSTED



FRAN STRINE

bass, and we would boost the bass right there and add more low end—and all of a sudden, there's the bass powering through, even though you can still hear every note of the guitars.

Did you feel pressure to please your fans from Metallica?

In the beginning, it was really just for myself. It was a personal goal to write some songs and show them to my girl to say, "Look what I made." I approached all of it like a 19-year-old with child-like wonderment. I didn't even realize until I got back out here, and began interacting with people, how many people's lives we've affected. I'm glad that I'm going personal with this, because if it meets my stamp of approval, hopefully it's good enough for our fans. I'm 32 years in, so I don't worry about what other people think anymore.

How did your time in Metallica help sculpt you into the player that you are?

I have incredible gratitude to those people who were my bandmates. Metallica taught me everything about what I do. Metallica is as big as they are for a reason, and that is because they are professional and do everything 100 percent. The conditioning that I had for 15 years in that band was the best of the best; I was treated like a king wherever I went, but I had to work my ass off just to be even. James [Hetfield] can wake up without playing for a week and just shred like no other and be perfect without even warming up. He starts right there! So I would be working the whole week he had been sleeping, just to get to where he's starting. They went into every show like it was their last, and I never wanted to be the weak link because we took so much pride in each other and our playing. I learned so much

about being professional, being on time, keeping a clear head, and not being afraid to get your drink on when the time comes—but we had to keep our stuff together, because otherwise you'll be letting everyone down. It takes a lot to be in an outfit like that. Metallica instilled a standard in me, and that's the only standard I'll accept.

How has your health been since your shoulder surgery and considerable health issues from years of touring?

The shoulder surgery was pretty severe, so it took me about four years to get back to being the monster again. I had to play sitting down for recording, and I couldn't be the performer I wanted to be. But I'm 90 to 92 percent recovered, and that's all I'll ever be from here on out. It's flesh and bone, man, and the damage is done. Kirk [Hammett] got me into yoga and eating right a long time ago, so I learned how to take care of myself from him. A lot of these young cats just go out there and they jump off the stage and start drinking beer right after shows without taking care of themselves. I'm like, "Dude, I'll see you in about four years when you're in a puddle over there and I'm still kicking your ass." You have to be smart about your health if you want to maintain a career.

Did your injuries ever make you consider walking away from music?

Think about it, man—how many records did we sell? Like, 105 million, right? It's no secret that I could be playing golf the rest of my life. But I want to thrash, so I'm out here thrashing still. It will take much more than just age and injuries to keep me away from music. **BP**



"The Radial J48 is one piece of kit that can be relied upon in my worldwide touring. It is not only reliable but delivers what it needs to do... and that is good audio."
~ Paul 'Pab' Boothroyd
(Paul McCartney, AC/DC, Paul Simon, Faith Hill, Pink)



"With the PZ-DI, we were able to integrate multiple piezoelectric devices seamlessly and with glorious results. Radial has once again proven they are a cut above the rest."
~ Brad Madix
(Rush, Marilyn Manson, Shakira, Def Leppard)



"Radial direct boxes make everything I put through them warm, punchy and clear. They are great DI's"
~ Chick Corea
(Electric Band, Miles Davis, Return to Forever)



"The JDX gave me all the character and distortion without the worries of bleed and feedback. I was so surprised how close it sounded to the SMS7, I had to double check the patch."
~ Jim Warren
(Radiohead, Arcade Fire, Nine Inch Nails)



"We struggled for years on Zombie to get clean audio from the video servers...the JPC solved our battle. I finally get clean CD quality and do not cringe at the noise levels. The JPC is great!"
~ Joel Lonky
(Rob Zombie, Goo Goo Dolls, P. Diddy, Billy Idol)



"Radial DI's provide the flexibility I need to perfectly match any situation I come across. I specify Radial exclusively for every tour I mix."
~ Dave Natale
(Rolling Stones, Joe Cocker, Lionel Richie, Fleetwood Mac)



"The Radial JDX is almost too good to be true. The artists hear the sound they are playing and I'm not fighting mic coloration any more. I just plug it in & turn it up."
~ Jon Garber
(Rascal Flatts, Brad Paisley, The Band Perry, Chely Wright)



"On the Santana tour, we have Radial J48's on guitars and Radial JDI's on keyboards. Since January this year we have traveled all over and the Radial DI's have worked great!"
~ Rob Mailman
(FOH engineer - Santana)

"Radial DI's do exactly what they are supposed to do: deliver great audio." ~ Paul Boothroyd

JDX™ amplifier DI

The JDX Reactor captures the signal from the head and the back impulse from the cabinet for consistent guitar tone night after night. The perfect solution for in-ear monitors!



JPC™ stereo computer DI

Designed to solve hum and buzz problems when connecting unbalanced devices to an audio system, the JPC's innovative hybrid circuit combines transformer isolated inputs with active outputs – goodbye noise!

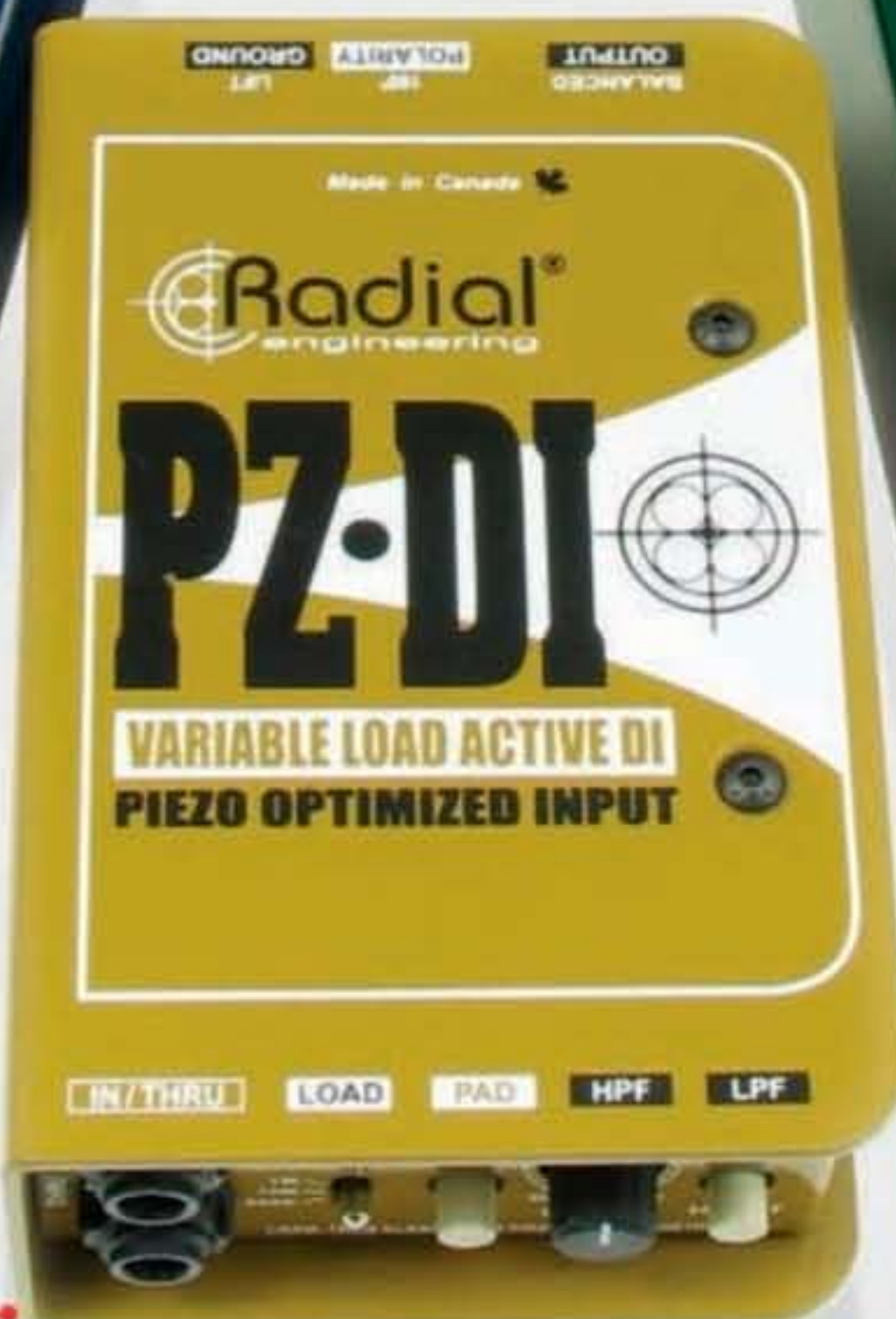


J48™ active phantom powered DI

Retains and transfers the true character of the instrument to the mixing console without adding distortion or introducing artifact.

PZ-DI™ variable load active DI

Designed to help amplify acoustic and orchestral instruments by optimizing the load on the pickup. Finally solves the piezo problem!



JDI™ passive DI

Great sounding passive direct box handles huge transients without distortion. Warms up the tone of acoustics, active basses and digital pianos.

Over the years, Radial direct boxes have become 'the choice' for the most renowned and talented audio engineers in the world. These engineers, in turn, have some of the highest profile, most demanding clients in the world. They address the situation by using only the very best tools available. Radial direct boxes are among those tools. We are truly honoured to play a part in bringing their sound to life.

Radial DI's... true to the music.

www.radialeng.com

1588 Keblet Way, Port Coquitlam BC V3C 5M5 tel: 604-942-1001



Radial
engineering
...power tools for power players™



SOUND ROOM



BLAST CULT **THIRTY2**

BY BRIAN FOX

CALLING ITSELF “THE NEW FOUNDATION OF sonic religion,” the Blast Cult mission is nothing if not bold. But given our experience so far with the maverick Southern California bass builders, we’re liable to entertain even the most audacious declarations.

Formed in 2011 under the direction of Jason Burns, who spent years building upright basses for King Doublebass, Blast Cult launched strong with its One4Five basses, which are as aesthetically appealing as they are acoustically pleasing and structurally sound. [Note: Flip to our October 2012 review for the full scoop.] Bolstered by Burns’ Channel Blaster pickup system, One4Five basses have become increasingly popular with players who need to have a feedback-resistant upright bass that can withstand the rigors of both the road and the stage. With what started as a custom commission, Blast Cult’s Thirty2 takes the core values of the company, which include a dedication to durability and sustainability and a desire to make or machine as much as possible in the company’s Orange County workshop, solidly into the electric realm.

With its 32” scale length, custom EMG upright-style pickup,

and stock flatwound strings, the Thirty2 stands out in a bass market so flush with imitators. The unique features don’t stop there; for the Thirty2’s body wood, Blast Cult opts for cypress, and for fingerboard wood, it uses scrap swamp skunk (a sustainable Brazilian hardwood akin in density to ebony) from its One4Five fingerboard production. Lest the “scrap” description be a turnoff, everything about the Thirty2 shows expert construction and quality control, from the Hipshot hardware to the fine fretwork and finish. Blast Cult offers an array of flashy sparkle finishes, but I rather liked our tester’s subdued matte black finish.

I’ve often caught flack for combining flatwound strings with active electronics, so I find some welcome vindication in Blast Cult’s choice to go that road with the Thirty2. Unplugged, the bass had every bit of the thump I would expect from a medium-scale 4-string with flats. While some flatwound-strung electrics have a high *clack* factor, I love the Thirty2’s mellow attack. Comparisons to the tone of an upright bass are perhaps predictable and unavoidable in the case of Blast Cult, and while I would hardly compare the two, there is an open, resonant quality to the Thirty2 that I find somewhat reminiscent of an unamplified



upright. Plugged in, the custom EMGs and 2-band EQ (± 12 dB bass and treble) combine to create a sound that's bound to make a believer of even the staunchest skeptic. Woody, warm, and oh-so-bootyful, the Thirty2's electric voice is recognizable even with the most extreme onboard EQ settings. In practice, the treble knob acted almost like a bright/dark knob, while the bass knob worked like small/super-size control. A subtle distinction, but worth noting.

Around back of the bass, two covers allow access to the control and pickup/battery cavities. In the control cavity, two DIP switches offer four options in midrange voicing (flat, mid-cut, mid-boost, high-cut). The effects of the DIP switches were hard to discern through our '63 Ampeg B-12N reference rig, but they would in all likelihood have a more pronounced effect through a more hi-fi amplifier. The pickup/battery cavity gives access to—you guessed it—the Thirty2's 9V battery and four individual pole pieces. Loosening a set screw in each of the pole

casings allows the player to adjust the height for each pole. It certainly makes a modified setup (i.e. string-to-string balance) easier to achieve, but as I found no fault in the factory setup, I left well enough alone. My only woe with the Thirty2 was in accessing these two cavities, as it required removing 5–6 small screws that were tightly seated and prone to stripping. Had Blast Cult opted for something like magnetic cavity covers, I'd be completely smitten.

A bass is only as good as the sum of its parts. By making some unconventional choices in terms of materials and components, Blast Cult has created something really special. Followers of the Blast Cult creed have already stepped up to testify in favor of the Thirty2, and their numbers are growing. If your bag is hi-fi sizzle or eructatious bark, the Thirty2 probably won't speak to you. But if you're a sucker for style, a lover of rump-rattling thump and trunk-bumping funk, you've simply gotta check this one out. **BP**

S SPECIFICATIONS

THIRTY2
Street \$2,500
Pros Retro style in spades, old-school tone for the ages.
Cons Pickup/battery and control cavities difficult to access

Contact blastcult.com

BLAST CULT

SPECS

Construction Bolt-on
Body Cypress
Neck Maple
Fingerboard Swamp skunk
Scale length 32"
Pickups Custom EMG
Hardware Hipshot
Weight 8.25 lbs
Made in U.S.A.



Monique Bamboo

Jule Amps Monique

BY E.E. BRADMAN

CONTRARY TO CONVENTIONAL WISDOM, overnight success in the music business rarely happens overnight. The same is undoubtedly true in the world of amplifiers, where builders can spend months tweaking their offerings before the first player ever plugs in. Very few builders, however, arrive at the marketplace as fully formed as Jule Potter, whose 40-plus years worth of electronics expertise has resulted in Monique, a hand-built tube bass preamp that takes a supremely elegant road to transcendent tone.

After spending the late 1960s and early '70s working with low-light level and infrared television systems in Navy aircraft, Potter embarked on a career in security and consumer electronics, followed by 12 years of UNIX software development. By the time he was ready to put his name on an amp, he'd spent thousands of hours with high-level co-conspirators willing to share what they knew, including James Demeter, for whom he built silent speaker chambers; David Geren at CineMag, who helped design Potter's output transformer; and Matchless/Bad Cat/

S SPECIFICATIONS

MONIQUE

Street Monique Rackmount and Desktop "Tardis," \$1,185; Monique Dovecage, \$1,300; Monique Bamboo \$1,800; De-Monique Rackmount and Tardis models with 800-watt Demeter power amp, \$2,035

Pros Lean genius, muscular clarity, and world-class tone in a roadworthy enclosure

Cons None

Contact juleamps.com

JULE AMPS

SPECS

Input 1/4"

Line-level output 1/4" with 10KΩ output impedance; 0db .775volt (pushed in) and +10db 2.5 volts (pulled out)

Balanced output XLR (-10db .775volts) at 600Ω, driven by CineMag transformer

Tubes Shuguang 6SL7, Tung Sol 6SL7, EH 12AU7, and EH EZ81

EQ 3-band Baxandall with non-interactive equalization, ±20dB boost/cut

Sensitivity 100mv @ 5MΩ, +4dB boost (pulled out)

Power 120 VAC, 230 VAC or 100 VAC

Dimensions 3.5" x 17 3/8" x 10"

Weight 13 lbs

Made In U.S.A.

MET'LE TESTED ... METAL APPROVED



**We are honored
to be the maker
of Jason Newsted's
basses for the last
20 years.**



**"HEAVY METAL
MUSIC" ... Out Now**
newstedheavymetal.com

Sadowsky[®] *Guitars*

SERVING THE WORKING MUSICIAN SINCE 1979

(718) 433-1990
sadowsky.com

LEGENDARY MUSIC STRINGS
SINCE 1958



GEDDY LEE
ROTOSOUND PLAYER



WORLD FAMOUS MUSIC STRINGS

WWW.ROTOSOUND.COM

FACEBOOK.COM/ROTOSOUND

TWITTER.COM/ROTOSOUND_UK



PROUDLY MADE IN ENGLAND



SOUNDROOM



Monique Rackmount



Monique Dovecage

Star Amplifiers veteran Mark Sampson, for whom Potter hand-built hundreds of amps. Potter's first Jule guitar amp was born in 2001, and Monique arrived seven years later.

MO' CONTROL

Potter's mission was to build a straightforward bass preamp that gave bassists complete control over their live and studio tones. His emphasis on simplicity begins inside the amp, where DC filaments, a fully choke-regulated power supply, a CineMag transformer, and only four tubes—a Shuguang 6SL7, a Tung Sol 6SL7, an EH 12AU7, and an EH EZ81—fill the two-space steel chassis. The front panel has separate level controls for the two outputs around back (LINE LEVEL for the 1/4" line output and

BALANCED LEVEL for the XLR DI), which can be used separately or together. Early models, optimized for powered cabinets like Bergantino's IP series, put out 0dB, but Potter later updated Monique so that pulling out the LINE LEVEL knob added another 10dB to both the line out and the DI.

Monique's HIGH, MID, and LOW knobs control a Baxandall equalizer, popular with mastering and mix engineers for its minimal phase delay, seemingly neutral characteristics, and exceptionally wide control of the frequency spectrum. Each EQ knob, truly independent of the other two, is capable of 20dB boost/cut from the center of each control; set at noon, tone is flat and unaffected by the Baxandall. Unlike the EQ, which has been around since the '50s, Monique's SENSITIVITY is rather unusual. Inspired by

Guitar Center
-PRESENTS-

Singer



SONGWRITER

-WITH DON WAS-III

THE PRIZE

A 4-SONG EP WITH PRODUCER DON WAS
GRAMMY AWARD WINNER FOR PRODUCER OF THE YEAR
OVER 120 MILLION ALBUMS SOLD WITH ARTISTS INCLUDING:
JOHN MAYER, THE ROLLING STONES, BOB DYLAN,
BONNIE RAITT, STEVIE NICKS

\$25,000 CASH

NEW GEAR FROM AKAI, AVID,
BOSE, D'ADDARIO, FENDER®, KORG, MARTIN,
M-AUDIO, SHURE, TC-HELICON AND ZOOM

A FEATURE ON GUITAR CENTER'S PODCAST WITH NIC HARCOURT
RECORDING TIME AT THE CONVERSE RUBBER TRACKS STUDIO IN NYC

A WRITE-UP IN *AMERICAN SONGWRITER* MAGAZINE
WORLDWIDE MUSIC DISTRIBUTION FROM TUNECORE

SUBMIT YOUR MUSIC NOW

GUITARCENTER.COM/SONGWRITER

The Search FOR THE Next Great
AMERICAN SONGWRITER

FILTER *American Songwriter* **Fender** **KORG** **Garmin** **SHURE** **ASCAP** **M-AUDIO** **AKAI** **AVID** **CONVERSE** **BOSE** **D'Addario** **ZOOM** **tcgroup** **tunecore**

NO PURCHASE NECESSARY. VOID WHERE PROHIBITED. OPEN TO LEGAL RESIDENTS OF THE CONTIGUOUS 48 UNITED STATES (AND D.C.) AGE 16+. SUBMISSIONS PERIOD BEGINS SEPTEMBER 1, 2013 AND ENDS NOVEMBER 3, 2013 AT 11:59:59 P.M. ET. FOR OFFICIAL RULES AND COMPLETE DETAILS, INCLUDING PRIZE INFORMATION, GO TO GUITARCENTER.COM/SONGWRITER. SPONSOR: GUITAR CENTER STORES, INC. 5795 LINDERO CANYON ROAD, WESTLAKE VILLAGE, CA 91362.

BX500 BASS HEAD

500w @ 2Ω & 4Ω, 300w @ 8Ω, Multiple EQ's, warm 12AX7 tube



"The sound is very linear and natural... Surprising volume and low-end... The BX500 amp is 6 pounds of power with a metric ton of features" – Vintage Magazine - Phil Feser



CARVIN
Where made in the USA matters



Video Demo

buy direct • carvin.com • 800.854.2235

carvin.com/bx500



6 months No interest

a similar "brilliance" knob on Sampson's Thunderchief bass amps, SENSITIVITY functions somewhat like "exciter" controls in other circuits, and pulling it out also boosts the signal by 4dB, which is useful for passive basses.

CLEAR & WARM

With its four tubes and old-school vibe, Monique sounded every bit as rich and warm as I thought it might, but I was surprised how quick it was, too. The preamp, paired with my powered Bergantino IP112 1x12, was dead quiet, hum-free, and louder than other tube preamps in my studio, and I found it impossible to overdrive the tubes (Potter says it can be done, but it's not easy, and he recommends overdrive pedals instead).

The HIGH, MID, and LOW knobs offered an array of tone options, all of them very musical. As most EQ nerds know, it's difficult to dial in bad tone on a Baxandall. The BASS control never made things muddy, the mids were never too pointed, and the high end never got glassy, but I reveled in Monique's precise control of each frequency. Turning up the SENSITIVITY knob subtly transformed the high frequencies, adding "air" and opening up the top end, but most of the time, I was quite satisfied with the EQ and SENSITIVITY knobs set at noon.

In trying to describe Monique's tone, the first word that comes to mind is "transparent." It's probably more accurate, however, to say that Monique magnified the natural properties of every bass I plugged in. Once I got over the shock of hearing things I'd never heard before in a fretted '90s F Bass I thought I knew well, I began unpacking basses I hadn't played in months just so I could plug them in. It was amazing to hear Monique reveal fresh flavors in each instrument, from stock pre-CBS Fender Jazz and Precision basses and a plywood Kay with a Fishman pickup to high-output Wals, Roscoes, and Mike Lulls. I heard each bass's inherent properties, every tiny tonal adjustment, and my own playing with astonishing clarity. Many hours after I'd first switched on Monique, I begrudgingly unplugged. It was not easy.

Eventually, I invited other players to try Monique, and it was a joy to watch their faces light up as they heard their instruments through Potter's preamp, usually paired with Bergantino and Aguilar gear. Monique made me feel like I was hearing my hands and my instruments for the first time in a long time, and I found myself stretching out and trying new approaches every time I plugged in. What more could a player ask from a preamp? **BP**

ALLPARTS

Bass Bodies & Accessories
Available in a variety of finishes and styles

Browse or download our digital catalog online at
www.allparts.com/catalog

Start your bass build, upgrade, or repair at
www.allparts.com/bass

BASS PLAYER PRESENTS

THE FUNKY BASS BOOK

EDITED BY **BILL LEIGH**

FOREWORD BY **BOOTSY COLLINS**

The ultimate collection of funky knowledge straight from the pioneering bassists of R&B and funk!

www.backbeatbooks.com



Electro-Voice

TAKE CONTROL. ZLX



VISUAL CONTROL & MONITORING

ZLX is available in 12" and 15" versions.
Passive models also available.

New ZLX portable powered loudspeakers stand apart with the most complete, innovative and user-friendly package of features in their class, giving you more control over your sound to ensure your audience connects with your creative moment, whatever your gig. www.electrovoice.com/zlx

- **PRECISION** – DSP with LCD and application/location presets
- **POWER** – 1000 W custom-built 2-channel/biamped Class-D amplifier
- **PERFORMANCE** – EV-engineered components for superior sound
- **PORTABILITY** – Unique hi/lo grip handles and lightweight construction
- **PRESENCE** – Stunning enclosure design



Glockenklang Blue Soul

BY ED FRIEDLAND

THE WORD GLOCKENKLANG MEANS

"bell sound" in German, and the company bearing that name seems intent on making sure nothing gets lost in translation. It is rare in this price-point obsessed world to find companies still willing to build an uncompromising product regardless of the cost, but the folks at Glockenklang have been doing it that way for years. Their sonically pure rigs have become a benchmark in the high-end amp market, and while their level of quality does not come cheaply, the old adage "you get what you pay for" applies here. The Blue Soul amp is Glockenklang's first offering in the digital Class D realm, and they have packed it full of features, but does it perform to the standard set by its vaunted predecessors?

The Blue Soul has two inputs; Input A is set at 3M Ω and is suitable for passive or active basses, while Input B has an impedance of 4.7M Ω and its own pre-gain trim control that will pad down to -20dB for high-output instruments and piezo pickups. The inputs can be switched via the front panel. The TUNE button mutes the audio signal except to the dedicated tuner out, and can also be footswitch activated. The powerful EQ section can be completely bypassed with the EQ switch. The parallel effects loop is post-EQ and is activated via the front panel switch (or footswitch), and has separate gain and mix controls

on the faceplate to tailor the ideal signal level to your pedalboard. The effects loop can also be used as an mp3, or external audio source input for playing along to tracks or drum machines. The master volume control also applies to the 1/4" headphone out on the back panel, and is designed to provide full power set at 3 o'clock.

Around back, the Blue Soul has two Speakon connectors as parallel outputs, and while the review unit delivers 650 watts into a 4 Ω minimum load (or 350w into 8 Ω), a 2.7 Ω -rated model (650 watts @ 2.7 Ω , 450 @ 4 Ω , 240w @ 8 Ω) is also available for those who want to run three 8 Ω cabs, or combine 8 Ω and 4 Ω cabinets. The headphone out can be used without a speaker connected to the amp for silent monitoring, and separate footswitch inputs are included for the tuner and loop functions. The effect loop sends a +4dB mono signal to your effects chain with a mono return, and has its own gain control, but the LOOP/MP3 switch changes the EFFECTS RETURN jack to a mixable stereo input, controlled from the front panel. The full-featured balanced DI XLR out has ground lift, and PRE/POST EQ switches.

The review amp came in with a full accessory package that included rack handles, a carry bag, and Glockenklang instrument, speaker, and power cords. There are various accessory packages available from dealerships. In the process

S SPECIFICATIONS

GLOCKENKLANG

BLUE SOUL

Street \$1,930

Pros True to its name, the Glockenklang delivers bell-like clarity and fidelity to satisfy the most finicky audiophiles.

Cons None

Contact glockenklang.de

SPECS

Power rating 650 watts @ 4 Ω

Power amp topography Class D

Inputs Two 1/4" input (3 Ω , 4.7 Ω with trim), two 1/4" footswitch (tune, effect loop), 1/4" stereo MP3 in

Outputs Two Speakon, XLR balanced line out (pre/post eq), 1/4" headphone out, 1/4" tuner out

Controls GAIN, TRIM INPUT B, BASS (315dB @ 60Hz), LOW (312dB @ 130Hz), MID (38dB @ 550Hz), HIGH (312dB @ 4.2kHz), TREBLE (315dB @ 12kHz), EFFECT/MP3 GAIN, EFFECT/MP3 MIX, VOLUME

Dimensions 12.6" x 3.5" x 10.2"

Weight 11 lbs

Made in Germany

the PRS. Grainger Bass

In 2003 Gary Grainger sat down with our engineers and helped us create the genesis of the Grainger Bass. Originally available only through Private Stock, the Grainger 4 and Grainger 5 are now available from our core line in an elegant and simplified configuration. This instrument has become the go-to bass for many of today's top musicians. Because of the extraordinary woodwork, hardware and proprietary pre-amp, these basses have all the tone, clarity, power and feel a player needs.



Gary Grainger

Kevin Walker

Rhonda Smith

Wyzard

Alex AI

Paul Smith®

© 2013 PRS Guitars / Photo by Marc Quigley



of testing the amp, I A/B'd the sound of the Blue Soul with the different cables, as well as performing similar tests with my own reference amp, a Genz Benz ShuttleMAX 9.2. While I have no equipment to measure the difference, my ears clearly detected improvements in the overall sound with each of the cables. On both amps, the Hi-End power cord gave the lowest notes more clarity, while the speaker and instrument cables opened up the high end. It's hard to quantify the effect of these improvements on a gig where you compete with the frozen margarita machine, but in the studio, you'll surely notice the difference.

I plugged the Blue Soul into my Genz Benz Uber 212t cabinet and was struck by the immediacy of the response. Many amp geeks have complained that some Class D designs feel weak for their power rating or lethargic in their low-end response, but the Blue Soul exhibits none of these traits. The basic tone has a purity that could actually be described as "bell-like" (ja, Glockenklang!), and

the power behind it seemed limitless. I tried several instruments, both active and passive through the rig and was frankly blown away with the presentation. Then, I realized that I had not yet engaged the EQ section! The EQ scheme is effective, with good control over the full spectrum, though for me, a semi-parametric midrange control would have been ideal. I could easily alter the tone for all the various sounds I need on a gig, but I kept going back to leaving the EQ out of the signal path altogether. If you have a great sounding bass, you will hear exactly that coming through this amp, but are your hands up to the challenge? Bad technique and degrees of slop will not fade into the mix with the Glockenklang—you will hear it all.

Glockenklang has finally made the jump into the Class D amplification wars, and with the Blue Soul, has brought forth a mighty competitor. Players familiar with the company can rest assured that this "digital amp" can uphold the legacy of their more traditionally designed offerings, and fans of lightweight power will be glad to experience the translucent clout of the Blue Soul. **BP**

ROCKABILIA.COM

YOUR MUSIC MERCHANDISE SOURCE

OVER 80,000 ITEMS FROM YOUR FAVORITE BANDS

ALICE IN CHAINS

VAN HALEN

MOTORHEAD

LED ZEPPELIN

UNITED STATES OF AMERICA 1977

TRUST NO ONE

SLAYER

REIGN IN BLOOD

THE WHO

METAL GEAR

BLACK SABBATH

NOTCHILLPEPERS

MUMFORD & SONS

AVENGED SEVENFOLD

T-SHIRTS • SLIM FIT TEES • HOODIES • GIRLS FASHION • LONG SLEEVES

BELTS • BELT BUCKLES • JACKETS • MESSENGER BAGS

PATCHES • STICKERS • BUTTONS • BEANIES • EMBROIDERED CAPS

POSTERS • SHOES • JEWELRY • WRISTBANDS • WALLET

CDs • DVDs • KEY CHAINS • WATCHES • CLOCKS • AND MORE...

Rockabilia.com offers the widest selection of music merchandise you will find on the web.
Officially licensed memorabilia to hard to find collectibles.

For a free 120 page catalog visit rockabilia.com, call 952-556-1121, or write:
PO Box 39 Dept 768 • Chanhassen MN, 55317 • USA

[@rockabilia](https://www.facebook.com/rockabilia) [rockabilia.com](https://www.facebook.com/rockabilia)



TRBX
BASSES

TRBX. In Stores November 2013

Advanced
Design

Extreme
Playability

Precision
Engineering

Powerful
Control

Unique
Features



WATCH IT LIVE
Official Launch Party
at Bass Player Live!
11.09.13

©2013 Yamaha Corporation of America. All rights reserved.



TECHBENCH



Clockwise from top left: Sadowsky Onboard Preamp, Nordstrand 3B Preamp, Michael Pope Design Flex Core, Aguilar OBP-35K, EMG JX Preamp

MOD SQUAD

Going Active

BY ED FRIEDLAND

ONE OF THE MOST COMMON MODS PERFORMED

on electric bass is the transformation from passive to active. It's a relatively basic operation: Take one passive electric bass, add a preamp, shake and bake, and you've got an active bass. But there are potential pitfalls that could derail this simple plan, including some that might require an unexpected permanent change to your instrument. Taking into account that every preamp has its own character, it helps to have a sense of the variables before you mod. Obviously more gain and some form of active tone control are what you'll get, but there are several types of active EQ circuit, and understanding how they work will help you choose one best-suited to your needs.

An important first step is to examine the instrument in question. For our discussion, let's assume it's currently a passive bass. It's quite possible that a preamp install will require some routing, either for the battery compartment, to make room for the preamp itself, or both. Many passive instruments already have roomy control cavities, but with classic P- and J-type instruments, installing

most preamps means surgery. If it's not vintage, or has already been modified to the point of no return, cutting space for the preamp is not a big deal, but I highly recommend using a professional instead of DIY. For J-type basses, the Audere JZ models and John East's J-Retro are two preamps designed to fit in the existing (and very small) control cavity, including the battery. The EMG JV and JVB are active pickups with electronics that will fit in a standard Jazz Bass control cavity as well, though adding one of their active EQ systems would require routing. John East also makes the P-Retro for surgery-free install on P-style instruments.

Beyond making it fit in your bass, you'll have to decide what type of active EQ circuit to use. One popular breed is the bass/treble "boost only" preamp, like the Bartolini NTBT, the Aguilar OBP-1, and the Sadowsky Onboard Preamp. Another type of 2-band setup is boost/cut, with each tone control having a center detent that is considered flat—clockwise will boost, counter-clockwise cuts. A boost only design like the Aguilar OBP-1 gives you the entire pot rotation to spread out the frequency gain, in this case +18dB.

MONSTEROUSLY CHILL

It takes a monster player like Tully Kennedy to handle the low end for heavies like Jason Aldean. Tully takes it head on backed by the unique, cryogenically frozen, Dean Markley Blue Steel strings. A quick blast of liquid nitrogen gives these strings mind boggling endurance and brilliant tone. As Tully says, "Live on stage or in the studio, it doesn't matter. The only strings my fingers touch are Dean Markley Blue Steel. The best string, the only string for me. There is no other. Period."

Blue Steel. When cold is hot.
Try 'em for yourself. www.deanmarkley.com



BLUE STEEL STRINGS:
CRYGENICALLY
FROZEN FOR AMAZING
TONE, SUSTAIN, AND
ENDURANCE.
BE CHILL.

Dean Markley

MADE IN THE U.S.A.



BUY
NOW

PHOTO BY RYAN SMITH ©2013 DEAN MARKLEY

New **MODERN** TUBE CLASSICS



BASS PRODIGY™
250watts (Sounds Like 500!) and...
125watts (Old School Magic!)
4 x KT88's, 3 x 12AX7A
NORMAL/VINTAGE/ACTIVE Input
5-Position VOICE Feature
XLR DI w/LEVEL, PRE/POST
SILENT RECORD
TUNER OUT w/MUTE
16" Wide, Only 29 Pounds!

Additional BASS STRATEGY™ Features
8 x KT88's, 3 x 12AX7A
465w/250w/125w Multi-Watt™ Power
9-Band Graphic EQ
New Ergonomic Handles
18" Wide, Only 49 Pounds!

TONE FREAKS REJOICE!

INSPIRING MUSICALITY THAT ONLY TUBES CAN PROVIDE, WITH A SHOCKING ABILITY TO FILL THE ROOM (OR ARENA!) MESA/BOOGIE® INTRODUCES THE BASS PRODIGY™ AND ITS BIG BROTHER: THE BASS STRATEGY™. FULLY DECKED WITH MODERN FEATURES, THESE NEW ICONS ARE ALREADY RESETTING THE STANDARD FOR POWER, PUNCH, PORTABILITY AND DYNAMIC DIMENSIONALITY. HAND-CRAFTED IN PETALUMA, CALIFORNIA.



But a boost/cut EQ like the Aguilar OBP-2 gives you half the rotation for the same 18dB boost, making it feel more sensitive. An added benefit is the 18dB of cut—a feature that can help you adjust to boomy environments, or roll off highs for a darker tone.

A common EQ configuration is the 3-band bass/mid/treble setup, but there are several variations on this theme as well. Typically, 3-band EQs are boost/cut, but the midrange control is where we see some differences. A basic version gives you three separate controls: bass, mid, and treble (all boost/cut), volume, and if there are two pickups, blend. It is common to see the bass and treble controls share space using a concentric pot with a knob for each frequency band. Many preamps offer several midrange choices; for example, the Hanson LH-3 has four user-selectable mid frequencies controlled by internal DIP switches. Another selectable midrange scheme uses a mini-toggle switch on the control panel to select two or three different frequencies, but it requires drilling a small hole in the bass, or control plate. Using a push/pull pot for the midrange switch is a drill-free solution. Another midrange option gives you a concentric pot with knobs for boost/cut and frequency sweep, as found on the EMG BQC or J-Retro preamps. With this semi-parametric setup, you can dial in a specific frequency to work with instead of presets. However, due to the nature of the control, it may be hard to find the same exact spot on the rotation every time.

As you can see, there are many ways to set up your EQ, and several manufacturers offer the same preamp in a number of different control layouts. A Michael Pope Design Flex Core preamp can be configured with an online tool that helps determine your preferences from a large number of possibilities—a useful and educational approach. Another thing to consider when installing a preamp is having the option to play in passive mode or not. Most preamps have passive bypass mode, sometimes activated by a mini-toggle switch, or more commonly with a push/pull pot—usually the volume control. It will prevent you from getting stranded when your battery dies during a set (although depending on the amount of gain you push in active mode, you may suffer a severe drop in volume). If you happen to like your instrument's passive tone, rest easy—you'll still have it. One drawback of some preamps is the absence of any tone control in passive mode, but many companies offer this feature as an add-on, like the Sadowsky VTC (vintage tone control), the J-Retro Deluxe, and Audere.

Beyond all the configurations and features available, you'll want to look at the manufacturer's frequency specs. Frequencies are expressed in Hertz (Hz)

and kilohertz (kHz)—the break point between them is 1,000Hz, which can also be expressed as 1kHz. The fundamental frequencies of open strings on a 4-string bass are: *E* = 41.20Hz, *A* = 55Hz, *D* = 73.42Hz, and *G* = 98Hz. Of course, you detect much more than the fundamental of each note; many overtones combine to produce the tone you hear as your bass. By examining the specs, you can get a basic sense of how the preamp will affect your sound. For example, Nordstrand lists its preamp specs this way: The bass control is centered at 50Hz, and gives you 12dB of boost/cut; the mids are listed as $\pm 12\text{dB}$ @ 1kHz, and the treble is set for $\pm 12\text{dB}$ @ 4kHz. We can see that the lows are tuned fairly close to the fundamental of the *E* string, while 1kHz is a relatively high frequency for the mids that brings out note articulation, or scoops some clank for slap. The highs set at 4kHz will add a subtle sheen. These are fairly conservative and well-placed specs, with the intention of leaving the instrument's character intact. The overall gain is adjustable for $\pm 10\text{dB}$ via an internal trim pot, which helps you balance out the flat level with passive mode. But be careful—the more gain you add with the trim, the less headroom you'll have at the amp input if you run a lot of EQ.

Now let's look at Glockenklang's onboard 3-band preamp: Lows are $\pm 14\text{dB}$ @ 40Hz, mids are $\pm 18\text{dB}$ @ 550Hz, and the highs give you $\pm 18\text{dB}$ @ 18kHz. The overall gain is 0, making it the same level as passive when the EQ is flat. Examining the differences between the specs, we can surmise that the Glockenklang is going to provide more of a slightly deeper low-frequency boost, the mids will be thicker and chunkier, and the highs are tuned super bright. Ultimately, it's up to you to determine what your tone goal is with a preamp; do you want your bass to sound the same, just louder? Perhaps the Nordy would be a good fit. Do you want more bottom and treble from your bass? The Glock has rump and high end for days. Of course, it's not quite as simple as that; your tone is a combination of all the elements in the signal chain, but at least you can get a general idea of what you're buying armed with this information.

One last thing to consider is whether you want 9 or 18 volts powering your preamp. You get more input headroom from 18-volt systems, which decreases distortion if you dig in; it also requires space for two 9-volt batteries. Many preamps can be wired for either, so you can experiment if you have the space available.

Active electronics can give your axe more versatility and volume, and can help you manage your sound in different acoustic environments. And, if you can install without routing, it's a totally reversible operation. So, go get active! **BP**



BONGO
MODERN DESIGN
MASSIVE TONE

**ERNE BALL
MUSIC MAN**
AMERICAN MADE SINCE 1984



WOODSHED



BLUES YOU CAN USE

John McVie Mac Daddy

BY ED FRIEDLAND

LONG BEFORE EXPERIENCING THE PINNACLE OF ROCK SUPERSTARDOM

as the "Mac" in Fleetwood Mac, John McVie was a cornerstone of the thriving British blues/rock scene of the 1960s. In 1963, at age 17, he joined John Mayall's Bluesbreakers, playing on several groundbreaking recordings of the time, including the classic *Bluesbreakers With Eric Clapton*. McVie's tenure with Mayall also produced 1967's *A Hard Road*, the recording that introduced guitarist Peter Green. Although not featured on this record, drummer Mick Fleetwood joined up with the Bluesbreakers during this period, coalescing the triumvirate with Green and McVie that would go on to found Fleetwood Mac shortly thereafter. But this month's example comes from *Crusade*, an album recorded earlier in 1967 that featured guitarist Mick Taylor, a future Rolling Stone.

EX. 1



BLUES BREAKERS JOHN MAYALL WITH ERIC CLAPTON

DERAM



From left: John Mayall,
Eric Clapton, John McVie,
and Hughie Flint

i INFO

ED FRIEDLAND

Ed "the Bass Whisperer" Friedland plays, writes, and teaches out of his bass base in Austin, Texas.
edfriedland.com

McVie's playing in the Mayall days was textbook stuff; he played the right line, filled out the bottom, and hooked up with the drums. And while his approach was conventional, his playing had definition, drive, and swing—as witnessed by this month's example, his line on "Me and My Woman." McVie's Fender Precision Bass stands out loud and proud on this one, and the pattern is fairly technical by blues standards, particularly for the time period (and on top of that, it's in C#). He pulls it off without a glitch, giving a muscular performance throughout the entire track.

The rhythm feel is a cool mixture of ideas that sounds almost polyrhythmic at times. The bass line's melodic similarity to Miles Davis' classic "All Blues" can trick the brain into hearing 6/8, but the drum groove (**Ex. 1**) adds to

this impression with two eighth-note snare hits on the first backbeat, making the first half of the bar sound waltz-like. The drum part has a simple, slowed-down "Twist" beat, except for the kick-drum pickup on the "a" of beat *four*, which gives a distinct half-time feel. There is a subtle swing to the 16th-note subdivision that makes this groove loose and funky.

Example 2 is an approximation of McVie's line. It's busy, and requires good fretting-hand positioning to keep the activity between the 5 (with the 4th finger) and the 6 (with the 1st finger) stress-free over the long haul, especially when the pattern moves down to the 2nd fret for the IV chord. If you keep your bass down low in the knuckle-dragger zone, you'll have a hard time pulling this line off. Keep your fretting-hand thumb in the middle of the neck—no

baseball-bat grip for this groove! To play the 16ths on beats *three* and *four* smoothly, use the drag technique in your plucking hand (illustrated underneath the line with *i* for index finger, *m* for the middle finger). McVie keeps the pattern fairly consistent, but his use of the open A as a "bounce point" for the chromatic line from the IV back to the I chord (bars 6 and 10) is very Jamersonian, and super cool!

If Fleetwood Mac only brings to mind images of well-crafted 70s mega-pop, do yourself a favor and check out the late-1960s work of John Mayall's Bluesbreakers. Digging in to their music, you'll find some of the best examples of early British blues. You may be surprised to discover that this group started out as a hardcore blues/rock outfit, with roots going back to the earliest days of the genre. **BP**

EX. 2

Example 2 is a musical score for bass guitar, showing a 16-measure sequence in 4/4 time, key of C# (indicated by four sharps: F#, C#, G#, D#). The tempo is marked as ♩ = 78. The score is divided into three systems of four measures each.

System 1 (Measures 1-4): The key signature is C#7. The bass line consists of a continuous 16th-note pattern. The plucking hand is indicated with fingerings: *i* (index), *m* (middle), *i* (index), *m* (middle), *i* (index), *m* (middle), *i* (index), *m* (middle), *i* (index), *m* (middle), *i* (index), *m* (middle), *i* (index), *m* (middle), *i* (index), *m* (middle). The fretting hand uses a consistent fingering: 4, 6, 4, 6, 4, 6, 4, 6, 4, 6, 4, 6, 4, 6, 4, 6.

System 2 (Measures 5-8): The key signature changes to F#7 for measures 5 and 6, and back to C#7 for measures 7 and 8. The bass line continues with the 16th-note pattern. The plucking hand fingerings are: *i*, *m*, *i*, *m*, *i*, *m*, *i*, *m*, *i*, *m*, *i*, *m*, *i*, *m*, *i*, *m*. The fretting hand fingerings are: 2, 4, 2, 4, 2, 4, 2, 4, 2, 4, 2, 4, 2, 4, 2, 4.

System 3 (Measures 9-12): The key signature changes to G#7 for measures 9 and 10, and back to C#7 for measures 11 and 12. The bass line continues with the 16th-note pattern. The plucking hand fingerings are: *i*, *m*, *i*, *m*, *i*, *m*, *i*, *m*, *i*, *m*, *i*, *m*, *i*, *m*, *i*, *m*. The fretting hand fingerings are: 4, 6, 4, 6, 4, 6, 4, 6, 4, 6, 4, 6, 4, 6, 4, 6.



JAZZ CONCEPTS

Janek Gwizdala: Tennis Fanatic, Magician, Over-the-Top Bassist



BY JOHN GOLDSBY

“IT’S IMPORTANT, ESPECIALLY IF YOU’RE VERY DEDICATED TO YOUR MUSIC AND YOUR instrument, to have something totally unrelated to bass playing to fill some of your time.” Janek Gwizdala knows a lot about filling time—he’s a multi-tasker who just can’t sit still. When he’s not working out, hanging out, or running his online bass school, Gwizdala is always practicing something: bass, sleight-of-hand card tricks, or tennis.

“I’m a tennis fanatic,” Gwizdala tells me on a break from teaching at the Sligo Jazz Project Workshop in Ireland. “I practice tennis more than I do the bass right now, and it’s an amazing distraction that not only trains my mind to perform completely different tasks than I’m used to, but it energizes me to work even harder on my music.” How did Gwizdala become a driving force on the modern bass scene? Practice, playing, practice, and more playing.

“I think the most I was ever able to play in one day was around 12 hours. Pajamas—only stopping to eat—and having complete focus on the goal of becoming a better musician.” Some of the early practice staples for Gwizdala were exercises from *Hanon: The Virtuoso Pianist In Sixty Exercises*. The Hanon book has been criticized over the years by classical piano teachers as being excessively technical, but Gwizdala certainly found his way around the bass by slogging through the material. “I tend to use whatever I can’t execute on my instrument to populate my practice routine when it comes to maintaining and building my technique,” he says.

Example 1 shows the first and most famous of the Hanon piano exercises. The pattern sounds and feels like a bass line as it moves through the diatonic modes of the C major scale. **Example 2** is the descending pattern that complements Ex. 1. To master these exercises, work out the fingerings slowly at first. There are several ways to finger the patterns on the bass: using only two strings, playing across three strings, moving up the D and G strings, or starting on the 8th-fret C on the E string. Once you have mastered the scale pattern in C, move it through all 12 keys.

Says Gwizdala, “One of the big steps forward in my development on a technical level was when I realized I’d only been playing the ascending aspects of all the Hanon exercises. As soon as I put in the rest of the work that was sitting right in front of me in the book [the descending exercises], I expanded my ability in a big way.”

Example 3 demonstrates the pattern from Hanon Exercise No. 20. The line starts on the 3rd of the C major triad (the note E), moves up the arpeggio, then down a scale pattern to the next arpeggio. **Example 4** is the descending pattern that complements Ex. 3. For more about arpeggios from the bottom up and from the top down, see my previous two Woodshed columns in the September and October ’13 issues.

Is Gwizdala’s killer technique what makes him a great bass player? On first listen to his music, one is struck by the grooves, melodies, and lush harmonies. It’s not only his rapid-fire prestidigitation that mesmerizes the minds and ears of his fans. Says Gwizdala, “I was at some point blown away by sheer instrumental virtuosity, but what stays with me longer is melody, composition, and storytelling within someone’s music. It’s very flattering for someone to be inspired by me instrumentally, but for the most part it’s the musical aspect of what I do that is the thing that keeps people’s interest in the long term.”

i INFO

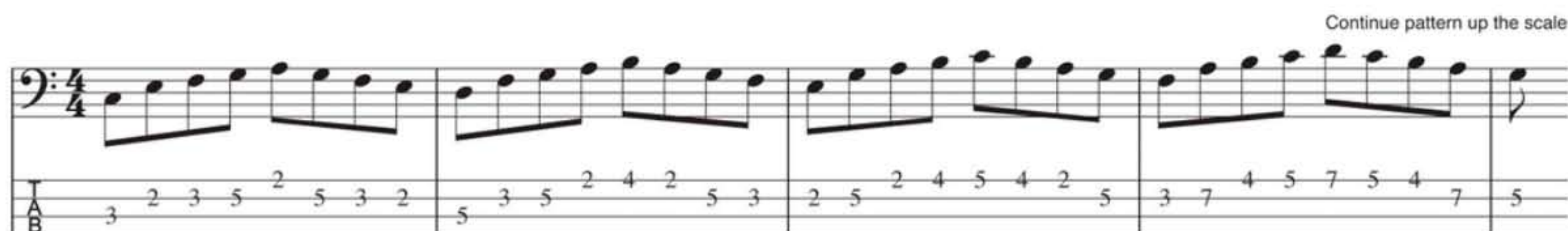
Janek Gwizdala and John Goldsby recently spent a week teaching together at the Sligo Jazz Project Summer Workshop in Sligo, Ireland. For videos of some of the proceedings, check out the Sligo Jazz Project YouTube channel: youtube.com/sligojazz.

- Janek Gwizdala plays “Erdsnase,” and tells all at his online bass school.
- Perfect authentic, imperfect authentic, evaded cadence? The ComposerOnline explains the nerdy nuances of these chordal mysteries. bassplayer.com/november2013

JOHN GOLDSBY

CONNECT

EX. 1



Rock is your religion

—and these are your altar boys



At Goby Labs, we believe basses are much more than tuned-down guitars. A good bass can save your soul. Shouldn't you return the favor?

Universal Guitar Stand GBU-300

Finally, there's a stand that cradles your bass the way you do. We gave our Universal Guitar Stand a patent-pending neck catch that locks in both open and closed positions, so you can make a quick change without missing a beat or lock down your favorite.

A-Frame Guitar Stand GBA-300

The beauty of an A-frame guitar stand is its simplicity. Our A-frame Guitar Stand consists of a robust, mandrel-bent steel frame and all-metal locking hinge. We designed it to be opened and closed with one hand, so your bass need never touch the floor.

Guitar-hook Thingy GBX-302

We've all played on stages too small for comfort. That's where the Guitar-hook Thingy shines! Designed around a patent-pending pole lock, it forms a closed loop around a mic stand to keep your bass out of harm's way. Now your bass will hit the floor—but not literally.

Some might say, of our plethora of innovations, we thought of everything. Nope, we just listened to the Gods of Rock.



Distributed exclusively by Hosa Technology, Inc.

For more information contact your local dealer or visit www.gobylabs.com



A beautiful example of Gwizdala's melodic composing and playing style is heard on "Erdnase" [Janek Gwizdala, *Theater by the Sea*, CD Baby, 2013]. **Example 5** shows the flowing bass melody, which rides atop Peter Erskine's subtle brush playing over a carpet of leading-tone cadences (for example, the G/B has a dominant sound that leads into the C minor chord). In classical music, this type of chord progression is described as an *imperfect authentic cadence*. The composition keeps moving through several key centers, never coming to rest until the last two measures of the B section.

The song title "Erdnase" belies Gwizdala's penchant for close-up card magic. S.W. Erdnase is the pseudonym of the unknown author of the 1902 card magic book *The Expert at the Card Table*. Gwizdala's bass technique reflects a magician's attitude: give the audience what they want, and surprise them with some twists and turns that they never see coming.

Gwizdala is obviously not thinking theory or technique when he's playing. He transmits a feeling of singing through his instrument, and he does often sing along when soloing. "The main thing in the long run, when you're inspired by someone, is to be sure it's for the music and not the instrument. The older I get, the more important that becomes to me."

As a fitness freak, magician, tennis bum, and virtuoso bassist, Gwizdala juggles everything to stay in the moment with an optimal flow. "Mental and physical health are so often overlooked in the world of music, and I don't think there's anything more key to success and happiness than those elements." **BP**

EX. 2

Continue pattern down the scale

EX. 3

Continue pattern up the scale

EX. 4

Continue pattern down the scale

EX. 5

Straight eighths
♩ = 108

A G/B Cm E/G# Am C/E

1. Faug F 2. Faug Eb/G Abm Emaj7

(Melody continues)

The Toby by Tobias™ Bass is back!

Professional Features at an Affordable Price.



The perfectly balanced ergonomic body design and ultra-comfortable asymmetrical neck profile that discriminating bassists prefer is back. Re-introducing, the Toby™ by Tobias bass. Originally designed by bassist and master luthier Michael Tobias, the new and improved Toby bass offers the look, tone, features and quality found in basses typically costing twice the price. Why spend more when you can experience affordable professional performance with the Toby by Tobias bass.

The new Toby's are available in 4-string and 5-string versions and a wide range of color options. Tobias™ is part of the Gibson family of brands. For more information and a retailer near you, visit www.epiphone.com/tobias or call 1-800-4GIBSON.



TOBIAS®
GUITARS

A part of the Gibson family of brands



TRANSCRIPTION

“The Struggle of the Turtle to the Sea, Part III” By Jean-Luc Ponty

Ralphe Armstrong's Complete Bass Line

BY CHRIS JISI

STANLEY CLARKE'S LIBERATION OF THE BASS, AS JAZZ-

rock fusion hit its stride in the early '70s, paved the way for similarly inclined doublers to let their freak fingerboard skills fly. Detroit-born Ralphe Armstrong was a 17-year-old Interlochen-trained classical upright bassist, weened on the jazz and R&B ways of his Motown surroundings, when John McLaughlin selected him to anchor the second edition of the Mahavishnu Orchestra and play on the group's landmark orchestral record, *Apocalypse* [Columbia, 1974]. Ralphe would record two more Mahavishnu sides, play with Carlos Santana, and tour with Frank Zappa and Herbie Hancock before keeping his promise to Mahavishnu violinist Jean-Luc Ponty and joining his band in 1975. Ponty, who pioneered the electric violin (augmented with effects), quickly became a fusion figurehead, known for his Euro-melodic compositions over repetitive rhythmic forms that helped him reach the Top 5 on the Billboard Jazz charts for 12 consecutive albums.

Armstrong's five-disc stay included Ponty's most critically acclaimed platter, *Enigmatic Ocean* [Atlantic, 1977]. The 20-year-old rips it up throughout, nailing treacherous passages, driving the groove, and filling freely. This spirit of unbridled, youthful energy, coupled with advanced training and a four-year fusion intensive, is perhaps best captured on Ralphe's groove-turned-solo on “The Struggle of the Turtle to the Sea, Part III.” Ponty recalls, “That album was about long pieces. I had come up with the title-track suite in four parts, and I developed a second suite, which became ‘The Struggle of the Turtle to the Sea.’ I wrote Part I of ‘Struggle’ while I was with Mahavishnu in 1974; the string quartet we had in the touring band inspired me to write an orchestral piece.”

The violinist assembled his sextet—Armstrong, drummer Steve Smith, keyboardist Allan Zavod, and the potent guitar pairing of Allan Holdsworth and Daryl Stuermer—for two weeks of rehearsals before recording began in June 1977 at Kendun Recorders in Burbank. He relates, “I gave Ralphe a chart with written bass lines for Part I and some of Part II, and just chord

Special thanks to Jean-Luc Ponty for providing his score and his insight.

changes for most of Part III. There, I asked him to come up with a funky groove that would lead into his solo. I would distribute solos to band members based on their affinity with the style of the piece, and this seemed like a great spot for Ralphe. I was right—he definitely was inspired!” The band cut Part III live in two or three takes. Armstrong, who two-finger plucked the part, remembers, “I used my Gibson Grabber G-3, with D’Addario Half Rounds, and we recorded it direct.”

The track begins with Smith's one-bar drum fill into Armstrong's bass line for what is a repeating

three-bar chord sequence (*Cm-Eb, F7-Ab7, F7-Db7*), with an eighth-note anticipation of all three beat *one* downbeats. Says Ralphe, “I remember Jean-Luc asking me to make it funky. I saw the dominant 7ths in the chords, so I started with a *Bb-C*, to be bluesy. From there I tried to come up with a fluid line by putting notes between the accents on the roots of the chords.” The line indeed becomes a theme that Armstrong develops through bar 11 (dig the Jamerson-esque open *A* and *D*-string bounces on the *F7* chords). At bar 12, his solo turns more linear, via chromatic movement, culminating in the “outside” pattern in bars 16–18. Stepping back to his bass-line theme temporarily, he launches into a 4ths-based pattern in bars 23–24, followed by more chromaticism in 27–28. Ralphe comments, “The solo is a combination of my R&B roots, my classical training, and the way John McLaughlin was playing guitar in Mahavishnu.

INFO

LISTEN



Jean-Luc Ponty,
Enigmatic Ocean
[Atlantic, 1977]

CONNECT

Listen to the track, and check out the Ralphe Armstrong Show on YouTube.
bassplayer.com/november2013





He played a lot of rapid passages made up of connected chord arpeggios. My classical training was technically and melodically crucial because it taught me how to do just that: play arpeggios and connect fast passages. If I didn't have that training, I couldn't have recorded *Apocalypse*."

The second half of the solo, at letter **B**, takes on a different mindset. "I wanted to use effects halfway through, and go for a Hendrix vibe: rockin' out with a sense of freedom. I had a Morley Wah pedal and a Maestro Bass Brassmaster BB-1. It was designed to make your bass sound like a trombone, but I found that by turning the sensitivity knob all the way up, I could sound like Hendrix." The first three measures of Armstrong's blowing with effects are shown, in which he basically abandons the harmony and jams on a C blues scale for the ensuing 36 bars. Turning the effects off, he returns to bass mode for one three-bar phrase before Daryl Stuermer begins his solo at letter **C**. The

phrase shown at **C** (a recap of his original bass-line theme) is essentially what Ralphie plays behind the solo, wanting to establish a firm harmonic and rhythmic bed for Stuermer to play off of. Letter **D** is Steve Smith's drum-break solo, anchored by the band unison figure in the first measure.

Letter **E** marks the suite's return to Part I, with a written bass line Armstrong only embellishes during the $D\flat/E$ chord. A second theme from Part I, also with a written bass line, occurs at letter **F**. (It should be noted that Ponty composed and notated this part through to the end of the track in 3/4; it is shown here in 4/4 to save space, although the dual feel going on sounds as much like 4/4 as it does 3/4.) Letter **G** is yet another theme, with Ralphie beginning to vary his written line in the four bars before **H**, Allan Holdsworth's solo, which continues into the fade. Here, Ralphie reacts to both the solo and Smith's dual-feel drumming by breaking from the basic root-5-octave pattern with three basic



devices: moving above or below the root, as in bars 174, 180, 188, and 194; applying quarter-note triplets, as in 176, 184, and 200; and dropping down from the root, as in 186 and 199.

Armstrong, who has been gigging with saxophonist James Carter, pianist Geri Allen, and Miles Smiles (with Joey DeFrancesco,

Wallace Roney, Rick Margitza, and Alphonse Mouzon), will release a live solo CD, *Home Bass* [Music Factory], this fall. He advises, "Read the part as is, but then come up with your own ideas and interpretation. Just be sure to keep the forward motion and drive it. Have fun—it's not classical music, it's improvised jazz!" **BP**

"The Struggle Of The Turtle To The Sea, Part III"

By Jean-Luc Ponty

Transcription by Chris Jisi

Bright funk

♩ = 124

"The Struggle of the Turtle to the Sea, Part III" By Jean-Luc Ponty. © 1977 Ytnop Music. All Rights Reserved. Used by Permission.

RIGHT ON THE MARK



**Mark
bass**™

Now you don't have to choose between the clean attack of a solid-state amp or the warmth and richness of a tube preamp. With the Little Mark Tube 800 you can choose either — or a mix of both.

And with 800 WATTS of stage-filling power, it's the most advanced, lightweight, and tweak-able bass head you'll ever experience.

LittleMark Tube 800
\$799⁹⁹
shown with
104HR Cabinet
\$849⁹⁹

*Now is the time
to make your mark,
exclusively at
Guitar Center and
Musician's Friend*



20 $A\flat 7$ $F 7$ $D\flat 7$ Cm $E\flat$ $F 7$ $A\flat 7$ $F 7$

24 $D\flat 7$ Cm $E\flat$ $F 7$ $A\flat 7$ $F 7$ $D\flat 7$ Cm

28 $E\flat$ $F 7$ $A\flat 7$ $F 7$ $D\flat 7$ Cm $E\flat$ $F 7$

32 $A\flat 7$ $F 7$ $D\flat 7$ Cm $E\flat$ $F 7$ $A\flat 7$ $F 7$ $D\flat 7$ Cm

37 (Cm) $E\flat$ $F 7$ $A\flat 7$ $F 7$ $D\flat 7$ Cm $E\flat$ $F 7$ $A\flat 7$ $F 7$

75 $D\flat 7$ Cm $E\flat$ $F 7$ $A\flat 7$ $F 7$ $D\flat 7$

124 Cm $B\flat/C$ C/D $E\flat/F$ F/G $A\flat/B\flat$ $B\flat/C$

Effects solo continues

12x

16x

$\text{♩} = 82$

4x

3 3 3 1 (3) (3) 1 2 3 4 1 3 3 3 1 3 3 1 3 3 1 1 0 3 7 7 6 5 9 6 (0) 11 9

8 0 0 3 3 1 0 1 0 0 0 3 3 3 3 1 3 (1) 1 3 1 (3) (1) (3) (1) 2 3 0 1 3 4 4 0 2 3 4 0

0 1 0 4 0 4 3 1 0 0 3 3 2 1 1 1 1 4 4 4 0 1 3 3 3 3 4 4 4 4 (3) 3 3 3 5 5 (3) 1 3 1 (3) 1

12 13 12 16 12 10 8 10 8 8 10 8 10 8 10 8 10 8 10 8 10 8 10 8 10 8 10

1 1 (3) 1 (3) 1 (1) 2 3 4 4 (1) 1

3 1 3 1 4 4 4 (3) 5 3 5 3 6 3 6 3 6 1 1 2 3 4 4 (1) 4 (1) 1 3 1 3 1 (4) 4 4 (3) 3

3 3 3 3 3 5 5 3 3 5 5 3 3 5 5 3 3 5 5

WORLD TRAVELER



Nathan East—World Traveler.

Known for recording and performing with Fourplay, Toto, David Foster, Eric Clapton, Phil Collins and Herbie Hancock, Nathan East is one of the most sought after bassists anywhere. When Nathan tours the world, he protects his basses with SKB cases.



3i-5014-44
Form fitted to fit P/J
Style Bases.



3i-5014-OP
Open Cavity Bass Case





138 $G\flat/A\flat$ $E\flat/F$ C/D $D\flat/E$ $Bm7$

149 $\text{♩} = 156$ $D\flat$ F

153 C/D $D\flat/E\flat$ $A\flat maj7$

157 $C\flat/D\flat$ $D\flat maj9$

161 $1. \& 3.: C\flat/D\flat$
 $2. \& 4.: D\flat maj9$ G $4x$ $C\flat/D\flat$

171 $D\flat maj9$ $C\flat/D\flat$ H

175 $D\flat maj9$ $C\flat/D\flat$

4 (4)



bass player LIVE!

**GET
YOUR
TICKETS
NOW!**

**November 9th & 10th, 2013
Los Angeles, CA**

TWO DAY BASS EXHIBITION

GEAR EXHIBITIONS, ARTIST PANELS & CLINICS,
BOOK SIGNINGS, ALL-STAR JAMS! ATTENDING
ARTISTS INCLUDE CARLOS DEL PUERTO JR., MICHAEL
MANRING, BILLY SHEEHAN, NATHAN EAST, JERRY
JEMMOTT, NATE WATTS, & MANY MORE!

CONCERT & AWARDS SHOW

PRESENTED BY HARTKE

HONORING GEEZER BUTLER, LEE ROCKER & "YOUNG
GUN" TAL WILKENFELD. WITH PERFORMANCES BY
ZAKK WYLDE, KERRY KING, COREY TAYLOR, CHARLIE
BENANTE, FRANK BELLO, DAVID ELLEFSON, BUZZ
CAMPBELL, REX BROWN & MANY MORE!

**MORE CLINICS, ARTIST
APPEARANCES AND
PERFORMANCES**

TO BE ANNOUNCED!

BASSPLAYERLIVE.COM



179 $D\flat maj9$ $C\flat/D\flat$

183 $D\flat maj9$ $C\flat/D\flat$

187 $D\flat maj9$ $C\flat/D\flat$

Handwritten musical notation for bass guitar, showing three systems of music. Each system includes a staff with notes, a fretboard diagram below it, and a key signature of two flats. The notation includes triplets, slurs, and various fret numbers (e.g., 4, 6, 3, 5, 6, 4, 2, 1).

Rain Or Shine... The Gig Must Go On

GATOR Cases

- Weather resistant exterior with reinforced interior
- Storage for laptop and mobile recording peripherals
- Ultra foam padded nest with adjustable neck support system
- Cable management storage straps
- Hide-away padded shoulder harness straps

check Us Out On Facebook For Contests & Info

Load It **Unzip It** **Cover It**

Hide-away rain cover easily slips from zipper pocket and covers the gig bag to protect your gear

Great organized storage for your laptop and all your accessories

www.gatorcases.com

Think BIG



Musicvox
12 String Bass
Musicvox.com

\$999
(free shipping)
\$1499

bassplayer

NOW AVAILABLE ON THE
APPLE NEWSSTAND

1 Year
for only
\$14.99!



DOWNLOAD THE NEW AND IMPROVED IPAD APP!
NOW **80% OFF** THE NEWSSTAND PRICE!

WWW.BASSPLAYER.COM/IPAD



191 $D\flat$ maj9 $C\flat/D\flat$

195 $D\flat$ maj9 $C\flat/D\flat$

199 $D\flat$ maj9 1.: $C\flat/D\flat$ 2.: $D\flat$ maj9 Repeat until fade

Premier Bass Guitars



Aguilar
Bergantino
Erick
Gallien Krueger
Genz Benz
Kinal
Lakland
Martin Keith
Mesa
Mike Lull
MTD
Modulus
Phil Jones
Reverend
Roscoe
Sadowsky
Spector
Surine
Veillette
Wilkins
Zon

premierbassguitars.com

855-830-0007

2800 Rock Creek Circle, B1, Superior, CO 80027



The most extraordinary self-paced bass tutorial course ever created. Guaranteed!

25% OFF MSRP!

877-333-8007 / www.teachmebassguitar.com



Guitar Player Vault

Timeless, groundbreaking interviews with Di Meola, Clapton, Beck and more in their entirety—classic ads and all! PLUS, cutting-edge stories from the latest issue, complete song transcriptions, lessons, and product reviews, delivered straight to your inbox for FREE!

www.guitarplayer.com/vault



La Bella's 760T White Nylon Tape Bass Strings

La Bella Strings

Available for order at your favorite online retailer now!

La Bella introduces the 760T White Nylon Tape Wound set. The 760T White Nylon Tape Wound set is made with a transparent nylon wrapped over stainless steel underlays. The result is a brighter sound and even smoother finish. The 760T set is extremely versatile and can be used for electric, fretless and acoustic basses. Also available in a lighter gauge, 750T .050-.105, and 750N Black nylon.

SRP: \$85.00

www.labella.com

800-750-3034



SansAmp Character Series - VT Bass DI Tech 21

Now Available

New for 2013. DI version of the VT Bass pedal featuring a Blend control and three outputs. A one-stop history lesson in bootylicious stank. Bask in thick articulated tones, from clean focused thump to chunky funk, high gain growl, and dirty earthquaking rump. For stage and studio. 100% analog.

SRP: \$275.00

www.tech21nyc.com

973-777-6996



DuoStrap Neo

GRUV GEAR

Available now

The affordable ergonomic double strap endorsed by world-renowned practitioner Dr. Randy Kertz is finally shipping! Designed in collaboration with Damian Erskine, the DuoStrap has helped reduce pain and strain for hundreds of bass players so far. Now built with wonderfully cushioned neoprene and all-synthetic materials, more backs and shoulders (and wallets!) are enjoying what it means to be pain-free.

SRP: \$79.99

www.gruvgear.com

sales@gruvgear.com

714-253-GRUV (4788)



Stronger, Faster Fingers!!!

VIA Hand Exerciser

Now Available

Quickly develop strength, speed and dexterity for musical excellence with VIA from Gripmaster -- the original and #1 hand exerciser in the world for musicians. VIA exercises each finger individually. Ideal for any level. Recommended by professional musicians and music teachers worldwide. Available in light and medium resistance. Guaranteed!

SRP: \$9.95 - \$11.95

www.prohands.net

800-880-3427

CATEGORIES

INSTRUMENTS

SCHOOLS

ACCESSORIES

INSTRUCTION

Buying or selling instruments through our Classified Ads offers you convenience, a big marketplace, and a wide range of instruments and prices. However, buying mail-order does have its drawbacks, too. Bass Player suggests the following guidelines to help the buyer and the seller in these transactions: 1) Get a written description of the instrument, which should include the serial number. 2) Get front and back photos of the instrument. 3) Get a written purchase agreement, with a 24-hour approval clause allowing the buyer to return the instrument for a full refund if it does not meet his/her reasonable expectations.

INSTRUMENTS

LuthiersAccessGroup

Chicago's Premier Bass Shop

BassBuilders

Kenneth Lawrence Inst.

Performance Guitar

Skjold Design

Jerzy Drozd

Zakrzewski

Paul Lairat

CallowHill

Marleaux

Mensfeld

Le Fay

Kinal

Aries

*"Barcelona V"***BassGear**

Glockenklang

Basswitch

AER

Buy / Sell / Trade

www.LuthiersAccessGroup.com

Est. 1995

www.BassBuilders.com

708 372 0573

INSTRUMENTS

INSTRUMENTS



Where Bass & Art
Resonate®

www.clubbass.ca

Bass Club Chicago*The ONLY bass specialty store in the midwest***The coolest stuff, and plenty of it.**

Fodera
Modulus
Sadowsky
Fender Custom Shop &
Master Built
Zemaitis
MTD US
Aguilar
SWR
Mesa Boogie
Ampeg

Mike Lull
Ken Smith
Roscoe
Reverend
Lakland
Spector
NS Design
Bergantino
65 Amps
DNA

youtube.com/bassclubchicago facebook.com/bassclubchicago

(773) 561-3521**5055 N Western Ave • Chicago, Illinois 60625**

BEAVER FELTON DAVE LaRUE**BASS 9 CENTRAL**

Buy / Sell / Trade Worldwide Shipping ***Quality Bass Gear***

WORLDS LARGEST INVENTORY!**www.basscentral.com****800-545-8813****sales@basscentral.com*****500 BASS GUITARS IN STOCK!***

- | | | | |
|------------|-------------------|-----------------|---------------|
| • Alembic | • Godin | • Light Wave | • Renaissance |
| • Dingwall | • Groove Tools | • MTD | • Roscoe |
| • Elrick | • Hofner | • MTD KZ Series | • Sadowsky |
| • F Bass | • KSD | • Mike Lull | • Spector |
| • Fender | • Ken Smith | • MusicMan | • Status |
| • Fodera | • Lakland | • Modulus | • Warwick |
| • G & L | • Lakland Skyline | • Pedulla | • Zon |

EUB's

- Azola
- BSX
- Eminence
- Kydd
- NS Design

Still In The Box!***100's OF AMPS, CABS IN STOCK!***

- | | | | |
|-------------------|--------------|------------------|---------------------|
| • AccuGroove | • Bag End | • Euphonic Audio | • Mesa Boogie |
| • Acoustic Image | • Bergantino | • Fender | • Mike Pope Preamps |
| • Aguilar | • Demeter | • Genz Benz | • Orange |
| • Alembic Preamps | • EBS | • GK | • Phil Jones |
| • Ampeg | • Eden | • Hartke | • Schroeder |
| • Ashdown | • Epifani | • Line 6 | • SWR |
| | | | • QSC |

GREAT PRICES / EXPERIENCED STAFF / LESSONS***#1 DEALER / LARGEST STOCK OF:***

- | | | |
|------------|-------------|------------|
| • MusicMan | • Alembic | • Eden |
| • Warwick | • Fodera | • Dingwall |
| • Lakland | • MTD | And More! |
| • Spector | • NS Design | |

STAFF

Beaver Felton
Mike Amico
Grasshopper
Ed Gaffert
Daniel Henderson
Antione Arnauld

181 Oxford Road - Suite 107 - Casselberry, Florida 32730

INSTRUMENTS



INSTRUMENTS



INSTRUMENTS



SCHOOLS

www.usschoolofmusic.com/BigEars_BP
They laughed when I sat down to play, but then I got perfect pitch!~... now they applaud...
Perfect/Absolute/RelativePitch BootCamp
Intense. Personal. Hi-tech. Biofeedback. Scientific. Pedagogic. Guaranteed. Exclusive limited enrollment. A substantial strategic music and career investment.
EAR UPGRADE!™

ACCESSORIES

ACCESSORIES

JustStrings.com

World's Largest Selection of Guitar & Bass Strings!
Sets, Singles & Bulk Strings www.juststrings.com

GUITAR BUILDING AND REPAIR SCHOOL.

Comprehensive courses in acoustic, electric, and bass guitar construction, repair, finishing, and guitar electronics. For occupational training, since 1974. Accredited member ACCSCT. Financial aid available for those who qualify.

Contact: **Roberto-Venn School of Luthiery**,
4011 S. 16th St., Phoenix, AZ 85040.
(602) 243-1179
www.roberto-venn.com

INSTRUCTION

INSTRUCTION

Your Ultimate Online Resource of Educational Material for Bass Players

BassBooks.com

Song Books, Instruction Books, DVDs, eBooks, Downloads, Accessories & More...

www.usschoolofmusic.com 617-666-4839
MASTERMUSICATHOME

EADG 4

EADG 4 "Theory Textbook for the Bass Guitar"
By John Falstrom. 236 pages. \$30.00
www.eadg4.com

Paid Gigs

(818)-888-7879

MusiciansContact.com

Since 1969

Guitar Player Vault

The Best of the GP Archives

Timeless, groundbreaking interviews with Di Meola, Clapton, Beck and more in their entirety— classic ads & all! **PLUS**, cutting-edge stories from the latest issue, complete song transcriptions, lessons, and product reviews, delivered straight to your inbox for **FREE!**

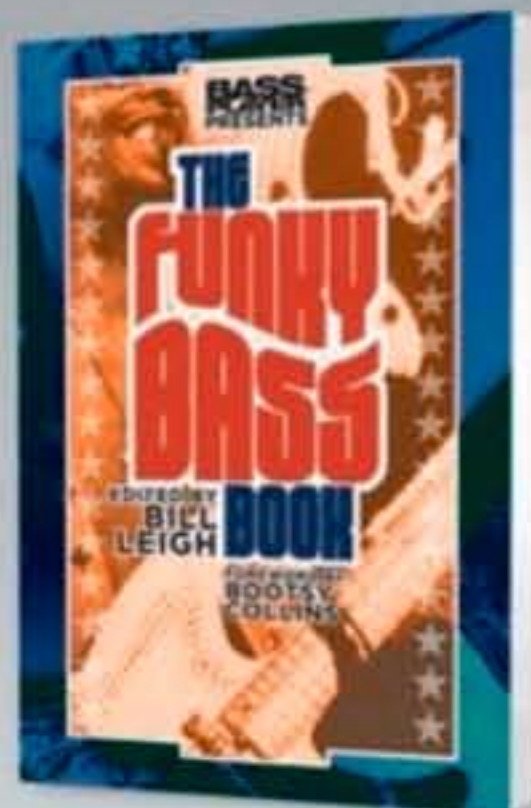
www.guitarplayer.com/vault

GREAT READS FOR BASS PLAYERS!

Bass Player Presents THE FUNKY BASS BOOK

Edited by Bill Leigh
Foreword by
Bootsy Collins
Backbeat Books

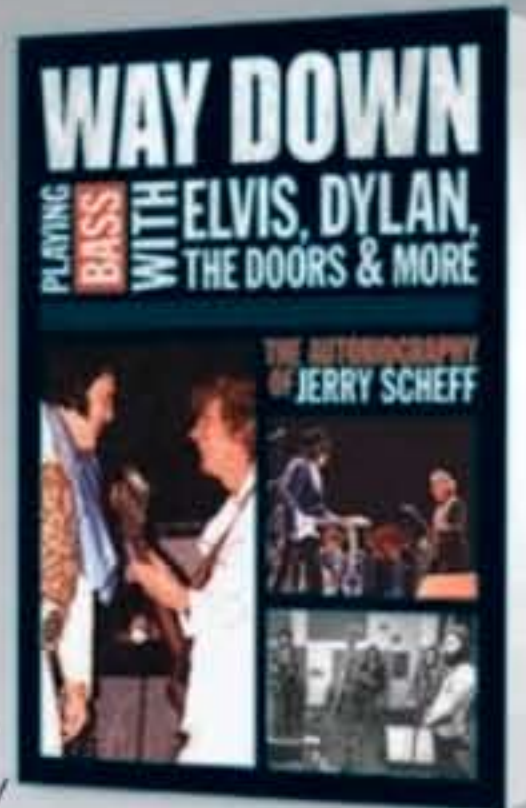
With interviews and analyses from both groundbreaking old-school innovators and ongoing revolutionaries, here are the secrets of how the masters take a groove and make it funky.
00333044\$14.99



WAY DOWN

Playing Bass with
Elvis, Dylan, The
Doors and More -
The Autobiography
of Jerry Scheff
Backbeat Books

In this candid memoir of his 45-year career, bassist Jerry Scheff takes us onto Elvis's private jet, on tour with Bob Dylan, and into the studio with the Doors. A behind-the-scenes must!
00333276\$19.99



Bass Player Presents THE FRETLESS BASS

by Chris Jisi
Backbeat Books

This book collects the very best interviews, lessons, and gear and maintenance guides into one smooth-reading compilation.
00331928\$19.95



**ORDER TODAY! SEE YOUR FAVORITE
RETAILER OR CALL 800-637-2852**

MUSIC-DISPATCH®.COM

An ad in Bass Player's Classifieds reaches more than 42,298* serious musicians for only \$2.40 per word plus \$7.00 for an address. Minimum charge: \$25.00. Please underline words to appear in bold type and add \$0.50 per every bold word. Please indicate clearly any words to appear in all caps and add \$0.25 per every cap word. Each phone number, e-mail address, or website address counts as one word. Call for display rates. 3 months minimum schedule required. Deadlines are the 8th of the month, 2 months prior to cover date (for example, April 8th for the June issue, on sale in early June. Businesses must list business name in ad. All ads must be received in writing, paid in full in

advance. All ads must be music-related. Retail advertisers may not list discounted prices or percentages on specific models, unless items are used or discontinued. Advertisers must provide us with complete name, street address, and phone number, whether or not included in the ad copy (you may list a PO Box address in your ad, however). Mail ads to: Bass Player Classifieds, Attn: Contessa Abono, 1111 Bayhill Dr., Suite 125, San Bruno, CA 94066. FAX (if paying by MasterCard, or Visa): (650) 238-0296. For more information, call Contessa Abono at (650) 238-0296; E-mail: cabono@musicplayer.com. (*Audited circulation; does not include pass-along rate.)

AD ORDER FORM

Company Name _____ Contact Name _____

Address _____ City _____ State _____ Zip _____

Telephone _____ E-mail _____

Please print your ad clearly. Use a separate sheet of paper if you need more room.

(do not include address when counting words)
Category: ☐ Marketplace ☐ Duplication ☐ Talent and Employment ☐ Sounds/Sequences/Software ☐ Mixing/Mastering
☐ Instruments ☐ Accessories ☐ Gear for Sale ☐ Acoustic Products & Svc's ☐ Studio Furnishings ☐ Other

TO COMPUTE COST OF AD

_____ words x \$2.40 = _____
_____ bold words x \$.50 = _____
_____ ALL CAPS wds x \$.25 = _____
Address \$7.00 = _____
Total cost per issue = _____
(minimum \$25.00)
x number of issues to run x _____
Total payment = _____
☐ Payment enclosed, or Charge my
☐ Visa ☐ MasterCard

Card #

Expiration date:

Signed:



Over the past 20-plus years with *BASS PLAYER*, Art Director and photographer Paul Haggard has accumulated a shelf full of broken cameras and some dusty memories. He will recount some over the next few columns until either he can't remember any more, or they fail to be interesting—whichever comes first.



OUTTAKES

Photographs from October 2011

THE FAMOUS MOTION PICTURE DIRECTOR CECIL B. DEMILLE once said, "A picture is worth a thousand words." He may have said many other things, such as "Cut!" or "It's a wrap!" But his "thousand words" sentence is his most well-known and clichéd saying. I have heard it repeated in myriad settings. In fact, I may have said it myself a few times. I even wrote it once on the wall above a urinal in the men's room at the Cow Palace. Okay, I didn't really do that. But it is a very well-known slogan.

I think though—give or take a few words—that he was basically correct. Perhaps on some of the more lavish productions—*Cleopatra*, *Titanic*—a picture could have fetched upwards of 3,000 words, but that would have to have been negotiated by a very talented agent over drinks at the Chateau Marmont.

Of course, movies have always had budgets on a grander scale than print magazines, so in our pawltry industry a picture is worth maybe, oh, 500, or perhaps 600 if the designer threw in a large white border as part of the deal.

Take this page for example. The few paragraphs you see here total about

400 words. A full page of text, probably around 900. But magazine designers hate to see a full page of solid text even more than readers do. It goes against their little, fey, swashy essences. So they fight for any means possible to mitigate the blandness of the grey block—a pull-quote, a photograph, an illustration or as a last-ditch desperate move: white space.

But, know what I'm gonna do? I'm gonna give you a sweet deal. More bang for the buck. Today, just for you, a plethora of pugnacious poses from the one and only Flea.

Doing a photo session with Flea is like cranking up a wind-up toy and releasing it on a hard, slick surface. He is a dervish. A hurricane. A force unto himself—unbridled, unafraid, and shirtless. An artist who understands the power of an image captured mid-movement. Some of these images may be worth even more than 500 words each. So, my friend, you are getting a real bargain by reading this column today. Don't say I never gave you anything, 'cause today I'm making up for all the times I have royally ripped you off in the past. —PAUL HAGGARD

Lee Sklar



In the studio doing Alfie Boe album.

*Most tracks being done on my
StarBass II*

We are at Village Recorders, Studio D.



Warwick®

Basses, Amps & Rock'n Roll.

The first Carbon-Neutral Company in the Music Industry • Family Owned - Solar Powered - Sustainably Manufactured in a Green Environment

www.warwickbass.com | www.usmusiccorp.com | www.facebook.com/warwickframus



DIN 14001
DIN 18001



ISO 50001



ClimatePartner®
climate neutral

Instrument | ID: 11117-1212-1002

Awesomeness has a new address!

**Stop by our brand new NYC showroom.
Visit our newly re-launched website Gtrstore.com.**

New showroom: 141 West 28th Street, 4th Floor, New York, NY 10001

Call us at: 646-460-8472 Email us at: info@gtrstore.com

New website: GTRSTORE.COM

GTR
GTRSTORE.COM
NOT JUST A GUITAR STORE

Guitars • Basses • Amplifiers • Effects • Drums • Keyboards • Sound • Lighting • Accessories